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①

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FOURTH AVENUE AT 43rd ST. : : 3, NEW STREET, BIRMINGHAM, ENGLAND

"KING HAL"

ARGUMENT

Leonard, a forester, is in love with Phyllis, the daughter of Bardolph, host of the "Star and Garter" inn at Windsor. A guest at the inn is Dorothy, a coquettish widow, supposed to be wealthy. Robert, the constable of Windsor, woos Dorothy for her money, but suspicious of Bardolph, makes the latter's wife Elizabeth jealous of her, the better to prosecute his own suit. "King Hal" is expected at Windsor, and the town is in gala attire to welcome its beloved monarch. Leonard's attentions to Phyllis are rejected by her parents, and he wanders off in a sullen mood. The king arrives at Windsor, disguised as a huntsman. He dismisses his attendants, meets Phyllis, and presses his attentions upon her. She calls for assistance, Leonard rushes upon the scene, strikes the king, who then reveals his rank and orders Leonard into custody condemning him to death.

Leonard escapes and takes refuge with the outlaws in Windsor forest. They receive him kindly and enlist him as one of their band. Robert, the constable of Windsor, to win the king's favor, has tracked Leonard to the outlaws' camp. He is discovered, and himself captured. Leonard recognizes him, but nobly refuses to betray him. Phyllis, who has heard the Yeomen of the Guard discuss their plans for Leonard's capture, appears, to warn her lover. He refuses to abandon his comrades, the Yeomen of the Guard rush on and a fight ensues in which the outlaws are surrounded and taken.

Robert receives all the credit of the affray. His valor is the subject of a song by Bardolph, but Elizabeth, who has become aware of his mischief-making, exposes his poltroonery. Leonard and the outlaws are led to execution. Phyllis prostrates herself at King Hal's feet, and craves her lover's life. The king at first refuses, and then by a sudden impulse, relents, and forgives Leonard, Ralph, the outlaw chief, and his comrades. He also insists that Robert, the mendacious and mischief-making constable shall marry Dorothy, which he is loath to do as he finds she is without fortune. The wedding bells chime, and merriment and feasting once more reign in loyal Windsor.

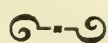
DRAMATIS PERSONAE

KING HAL.....BARITONE
LEONARD, A Forester.....TENOR
BARDOLPH, Landlord of the "Star and Garter" Inn, Windsor.....BASS
RALPH, Chief of the Outlaws.....BASS
DICKON, An Outlaw.....TENOR
ROBERT, The Constable of Windsor.....TENOR
PHYLLIS, Daughter of Bardolph.....SOPRANO
DOROTHY, A Widow.....MEZZO SOPRANO
ELIZABETH, Wife of Bardolph.....CONTRALTO
A RANGER (Can be taken from the chorus).....TENOR or BARITONE

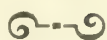
Burghers, Village Maidens, Outlaws, Foresters, Yeomen of the Guard, Attendants, etc.

The scene is laid in England, at the time of Henry VIII.

ACT I. A Street in Windsor. ACT II. Windsor Forest. ACT III. A Street in Windsor



KING HAL

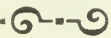


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KING HAL

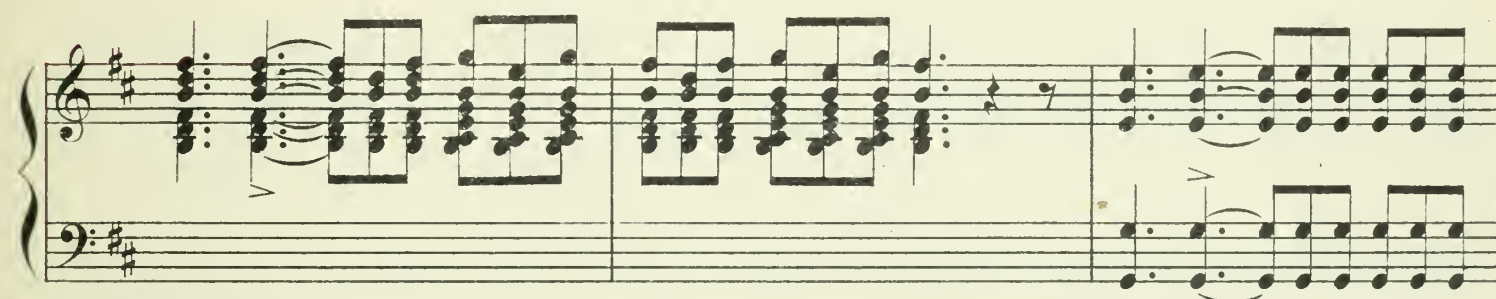
Libretto by
DANIEL O'CONNELL
Revised by ALLAN DUNN

OVERTURE

Music by
H. J. STEWART.

Allegro maestoso. (♩. = 112)

Nº 1



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Andante maestoso. (♩ = 96)

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is Andante maestoso, with a quarter note equal to 96 beats per minute. The score includes various musical notations such as chords, single notes, trills (tr), and dynamic markings (ff, sf, p). The first system begins with a forte (ff) dynamic. The second and third systems feature trills in the right hand and sf (sforzando) markings. The fourth system also includes trills and sf markings. The fifth system begins with a piano (p) dynamic. The score concludes with a final chord in the right hand and a sustained bass line in the left hand.



Basso sempre stacc.



Andante. (♩=56) Solo.

p

rit. *a tempo* Solo.

Orch.

cres. *rit.*

ped. *

a tempo
cres.
rit.

Tempo di Valse. (♩ = 76)

ff

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as eighth notes, quarter notes, and half notes, often grouped with slurs. There are also rests and dynamic markings. The first system begins with a forte (*sf*) marking. The fifth system includes a piano (*p*) marking. The sixth system begins with a forte (*sf*) marking and ends with a piano (*p*) marking. The key signature changes from one sharp (F#) to two flats (Bb and Eb) in the fifth system.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests, often grouped with slurs. Dynamic markings are present throughout, including *ff* (fortissimo) and *sf* (sforzando). The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a style typical of late 19th or early 20th-century piano literature.

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of notes and a bass staff with a few notes. The second system continues the melody in the treble staff and adds more notes in the bass staff. The third system features a more complex melody in the treble staff with many beamed notes and a bass staff with a steady accompaniment. The fourth system shows a continuation of the melody and accompaniment. The fifth system concludes the page with a final melody in the treble staff and a bass staff with a few notes. Dynamic markings such as *sf* (sforzando), *p* (piano), and *ff* (fortissimo) are used throughout the piece. The key signature is one sharp (F#), and the time signature is 4/4.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic marking. The second system features a crescendo leading to a forte (*f*) dynamic. The third system includes a forte (*ff*) dynamic marking. The fourth system shows a series of chords and arpeggios. The fifth system concludes with a key signature change to three flats and a time signature change to 2/4, with a forte (*f*) dynamic marking.

Vivace. (♩ = 152)

The musical score is written for piano in B-flat major (three flats) and 2/4 time. The tempo is marked 'Vivace' with a quarter note equal to 152 beats per minute. The score consists of five systems, each with a grand staff (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) and fortissimo (*sf*) markings. The third system features a crescendo (*cres.*) and fortissimo (*f*) marking. The fourth system includes fortissimo (*sf*) and piano (*p*) markings. The fifth system features fortissimo (*sf*) markings. The score is characterized by rapid sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand. Various articulations, including slurs and accents, are used throughout.

This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both in the key of D major (two sharps). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Treble staff has a half note G4, a quarter rest, and a half note A4. Bass staff has a half note G2, a quarter note F#2, and a half note E2. Dynamic markings: *sf* and *p*.
- System 2:** Treble staff has a half note G4, a quarter note F#4, and a half note E4. Bass staff has a half note G2, a quarter note F#2, and a half note E2. Dynamic markings: *cres.*, *sf*, and *f*.
- System 3:** Treble staff has a half note G4, a quarter note F#4, and a half note E4. Bass staff has a half note G2, a quarter note F#2, and a half note E2. Dynamic markings: *f*, *sf*, and *f*.
- System 4:** Treble staff has a half note G4, a quarter note F#4, and a half note E4. Bass staff has a half note G2, a quarter note F#2, and a half note E2. Dynamic markings: *sf*, *sf*, and *sf*.
- System 5:** Treble staff has a half note G4, a quarter note F#4, and a half note E4. Bass staff has a half note G2, a quarter note F#2, and a half note E2. Dynamic markings: *sf*, *cres.*, and *f*.

(♩ = 152)

Piano score for a piece in D major, 4/4 time, marked *ff* and 152 bpm. The score consists of five systems of two staves each. The first system starts with a forte (*ff*) dynamic. The second system continues the melody and accompaniment. The third system features a forte (*f*) dynamic in the bass and a fortissimo (*ff*) dynamic in the treble. The fourth system continues the piece. The fifth system ends with a forte (*f*) dynamic and a repeat sign.

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** The first staff has a measure with a dotted line and the number 8 above it. The second staff begins with a forte (*f*) dynamic and a marcato articulation. The music features chords and single notes in both hands.
- System 2:** Continues the melodic and harmonic development with chords and single notes.
- System 3:** Features more complex chordal structures and some sixteenth-note patterns in the right hand.
- System 4:** The right hand has a more active line with sixteenth-note runs, while the left hand provides a steady harmonic accompaniment. A fortissimo (*ff*) dynamic is indicated.
- System 5:** The final system shows a continuation of the themes, with the right hand playing a series of chords and the left hand providing a rhythmic base.

The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The key signature is D major (two sharps: F# and C#). The time signature is 4/4.

- System 1:** The treble staff begins with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. The bass staff starts with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. A dynamic marking of *f* (forte) is present in the second measure of the bass staff. A bracket with the number 8 is placed over the first measure of the treble staff.
- System 2:** The treble staff continues with eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. The bass staff starts with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. A dynamic marking of *f* (forte) is present in the second measure of the bass staff.
- System 3:** The treble staff continues with eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. The bass staff starts with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. A dynamic marking of *f* (forte) is present in the second measure of the bass staff.
- System 4:** The treble staff continues with eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. The bass staff starts with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, then a measure with a dotted quarter note and an eighth rest. A dynamic marking of *f* (forte) is present in the second measure of the bass staff.

ACT I

OPENING CHORUS

Scene.—A Street in Windsor.— Windsor Castle in the distance. Bardolph, Elizabeth and Dorothy, burghers and foresters discovered, outside the "Star and Garter" Hostelry.

Allegro. (♩ = 132)

Nº2

ff

p

cres.

f

cres.

CHORUS.

Soprano *ff*
Alto
Tenor
Bass *ff*

Hail— and wel - come to— the King,— Com - rades,

make the wel - kin ring,— Shout un - til the

fal - low deer, Brows - ing in the for - est near, Raise their bon - ny

heads to hear Loy - al Wind - sor wel - coming,

The first system of the musical score is in D major (two sharps). It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *sf* (sforzando) and accents.

Bluff King Hal, — her lus - ty King. Com - rades, make the wel - kin

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and moving lines. A *marcato* marking appears in the piano part.

ring, To wel - come Bluff King Hal, — our lus - ty King, our lus - ty

The third system concludes the page. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and moving lines. Dynamic markings include *sf* (sforzando) and accents.

King, our lus - ty King!

poco rit.

BARDOLPH.

London dames are passing fair, London Lords are state - ly; But the King, they

(♩=108)

p

all de - clare, Loves his Wind - sor great - ly, Loves her blithe and

bux - om maids, Loves the ring - ing horn, — Loves the chase through

cres.

for - est glades, In the ear - ly morn. *rit.* *a tempo*

CHORUS. *f* (♩ = 132)
Com - rades,

colla voce *a tempo* *f*

make the wel - kin ring, To welcome Bluff King Hal our lus - ty

King, our lus - ty King, our lus - ty King!

poco rit. *f*

A RANGER.

(♩ = 108) Maid - ens, don your rai - ment fine, Good dames, smile your

sweet - est, Bar - dolph, tap your rar - est wines, Good old wine is meet - est

For the roy - al toast we drain, To our Bluff King Har - ry,

declamato Bug - les blow with might and main, *rall.* Windsor shall be *ad lib.* mer - ry.

rit. *colla voce* *sf* *sf a tempo*

CHORUS

f

(♩. = 132) Com - rades, make the wel - kin ring, To wel - come

f

sf

Bluff King Hal, ——— our lus - ty King, our lus - ty

sf

King, our lus - ty King! ———

Allegro

BARDOLPH

Ay, that I will, most wor - thy

(♩ = 152)

sf *mf*

friends, If my good dame as - sis - tance lends, Quick, foam - ing

tank - ards let us bring To drink the

sf *cresc.*

health of Eng - land's King.

CHORUS *f*

Quick, foam - ing

sf

tank - ards to us bring To drink the

The first system of the musical score. It consists of a vocal melody (treble and bass staves) and a piano accompaniment (grand staff). The vocal melody is in G major and 4/4 time. The lyrics are "tank - ards to us bring To drink the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

health of Eng - land's King. Quick,

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "health of Eng - land's King. Quick,". The piano accompaniment maintains the same rhythmic pattern.

foam - ing tank - ards to us bring, To

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "foam - ing tank - ards to us bring, To". The piano accompaniment maintains the same rhythmic pattern.

drink the health of

Eng - - land's King.

But see, who

p poco rit.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into four systems. The first system contains the lyrics 'drink the health of'. The second system contains 'Eng - - land's King.'. The third system contains 'But see, who'. The fourth system contains 'p poco rit.'. The piano accompaniment includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano).

Moderato. (♩ = 116)

comes to share our fes - tal day, In rai - ment like a

cres.

Moderato.

cres.

pop - in - jay, The con - sta - ble of Wind - sor march -

*rit.**f*

f

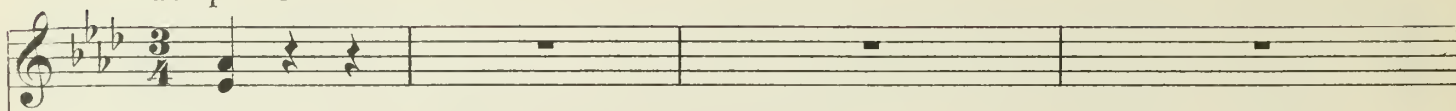
rit.

es now this

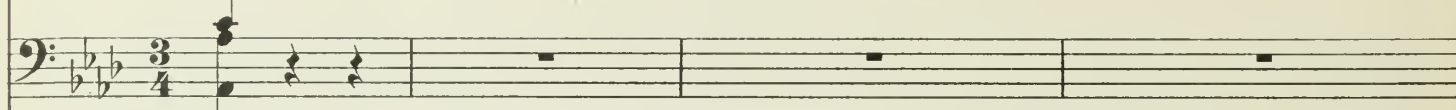
rall. molto

rall. molto

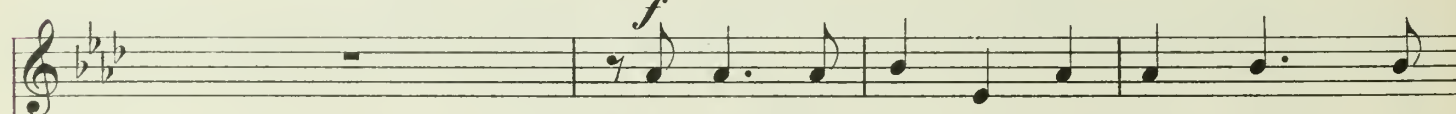
Tempo Moderato.



way. (Enter Robert, with two attendants.)



Tempo Moderato. (♩ = 96)



Gad-zooks! how brave - ly doth bold Rob - ert



stride,

The ground he spurn-eth in his haugh - ty

ROBERT.

Indeed, right well it pleas - eth me, To

pride, — his haughty — pride.

mark you gathered at this rev - el - ry;

The King and I will

Basso sempre stucco.

short-ly grace, Your meet - ing in the market place.

cres.

CHORUS.

The King and he! — Oh, gau-dy bag of wind,

f

Prick it, ye scarecrows, prick it from be - hind, — yes from be - hind.

f

tr

BARDOLPH.
Recit.

Thy garb is grand, ah, Master Robert, lace And velvet, well be-come thy royal

Recit.

p

colla voce.

Allegretto. (♩ = 116)

grace; We marvelled why the loud bells did not ring.

p

When thee we spied, we thought it was the King.

CHORUS. *f*

When

f

cres. *f*

thee we spied, we thought it was the King, Ha, ha! _____ Ha, ha! _____

sf *sf*

ROBERT. Recit.

No, not the King ex - actly, but one ver - y near _____ His royal

Allegro. *Moderato.*

p

ad lib.

person, one he holds most dear.

p *rit.*

Allegretto. (♩ = 168)

1. Oh,
2.

I am the constable great, And the keys of the cas-tle gate Ev'ry
bucklers are a - fraid When I draw my gleaming blade; They

CHORUS. *f*

So great! cas-tle gate!
a - fraid! gleaming blade!

night I bring to His Maj-es-ty, the King; Who re - ceives me in the most impos-ing
wheel a-bout and fly at my ringing battle cry; For they know— that thro' gore— I'd—

state, Some day he'll deem it right To say: "A-rise, Sir
wade. But if in Wind-sor wood, I meet an out-law

great state! Quite right!
he'd wade! Windsor wood!

ff *mf* *ff* *mf*

Knight! You're the ver-y flow'r I see, of old England's chiv-al-ry, So—
rude, I'm at-tracted by the sky, And per-mit him to pass by, For I

Sir Knight!
out-law rude!

ff *mf*

rit. *a tempo*

buck - le on your ar - mour bright" } For I am the con - stable, the
would not shed an out - law's blood. —

rit. *a tempo*

con - sta - ble of Wind - sor; As I march through the town in my

cres. *poco*

poco rit.

el - e - gant gown, There is nev - er a clown But will bow down, To the

a poco *poco rit.*

rit.

con - sta - ble of Wind - sor.

CHORUS. *ff a tempo*

For he is the con - sta - ble, the con - sta - ble of

ff a tempo

rit. *ff*

Wind - sor; Sèe him march through the town in his el - e - gant gown, There is

nev - er a clown But will bow down To the con - sta - ble of Wind - sor.

2. Swash -

a tempo

ROBERT.

(♩ = 108)

My hon - est gossips, see you be not late, The

The first system of the musical score for 'ROBERT.' is in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

King will soon ap - pear at Wind - sor's gate;

The second system continues the musical score. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and ends with a quarter note B5. The piano accompaniment continues with similar harmonic support.

cres. Speed ye to meet him, Make the wel - kin ring,

The third system includes a crescendo marking (*cres.*) above the vocal line. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment also features a crescendo marking.

rit. *ad lib.* Allegro. (♩ = 136)
With loy - al shouts, "Long live our lord, — the King!"

The fourth system includes markings for *rit.* (ritardando), *ad lib.* (ad libitum), and *Allegro.* (♩ = 136). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment features a forte (*f*) dynamic and a *colla voce* marking.

CHORUS.

Com - rades, make the wel - kin ring To wel - come Bluff King

Hal, our lus - ty King, our lus - ty King, our lus - ty King!

(Exit Bardolph, Elizabeth, Dorothy, Attendants and Chorus.)

QUARTET

Dorothy, Elizabeth, Robert and Bardolph

Allegro. (♩ = 120)

Nº 3



DOROTHY.



If..... you were not, well, what then?

BARDOLPH.



Dor - o - thy, were I not mar - ried _



If a few years I had tar - ried I..... had been most bless'd of men.



If a few years you had tar - ried, you had been most bless'd of men.
 If a few years I had tar - ried, I had been most bless'd of men.

f

BARDOLPH

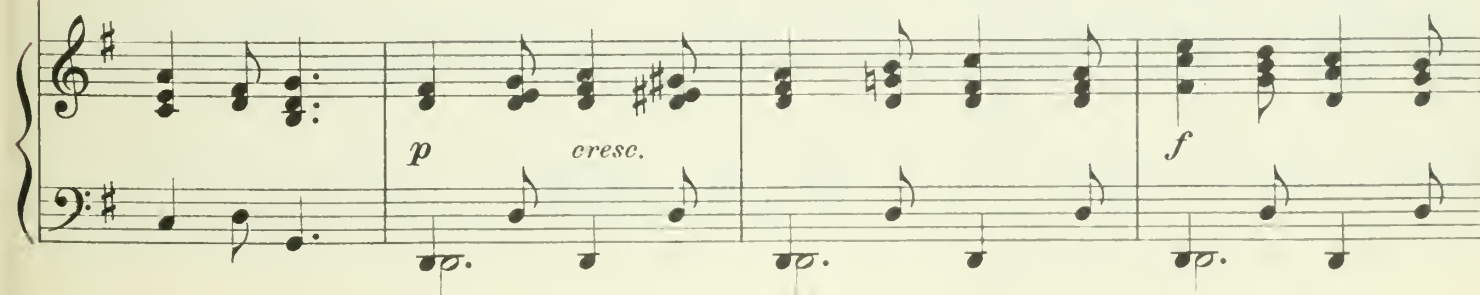
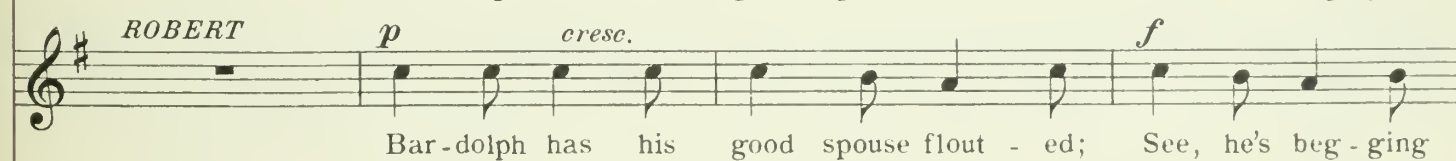
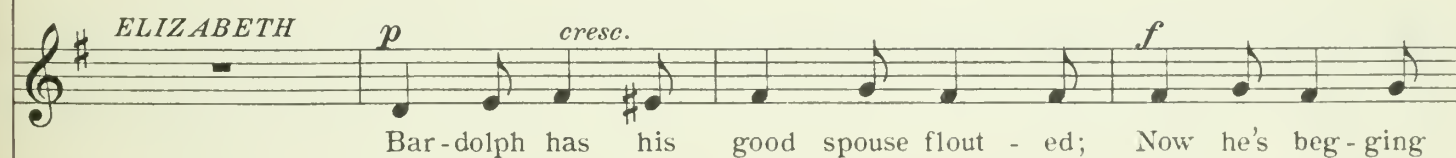
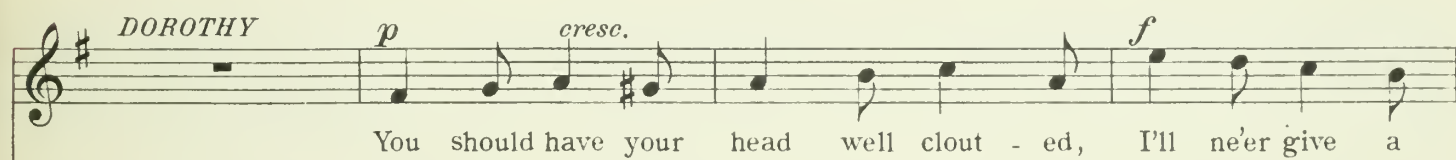
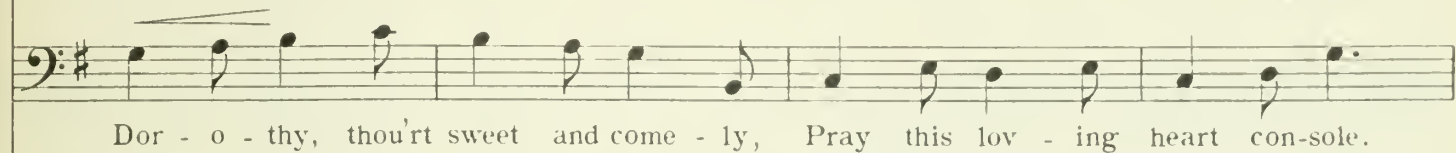
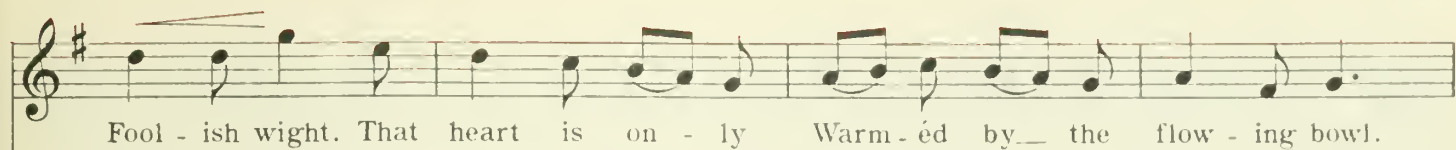
Dor - o - thy, thou'rt sweet and come - ly, Pray this lov - ing heart con - sole.

p

DOROTHY

Fool - ish wight. That heart is on - ly Warm - ed by — the flow - ing bowl.

p



p *cres* - - *cen* - *do.* *f* *rit.*

sin - gle kiss. You should have your head well clout - ed, I'll ne'er give a

p *f*

for a kiss. Bar - dolph has his good spouse flout - ed; Now he's begg - ing

p *f*

for a kiss. Bar - dolph has his good spouse flout - ed; See, he's begg - ing

p *cres* - - *cen* - *do.* *f* *rit.*

for a kiss. Dor - o - thy, my love you've doubt - ed, See, I'm begg - ing

p *cres* - - *cen* - *do.* *f* *rit.*

a tempo. più mosso

sin - gle kiss..... Oh, pray have a care, your wife I declare Will

a tempo.

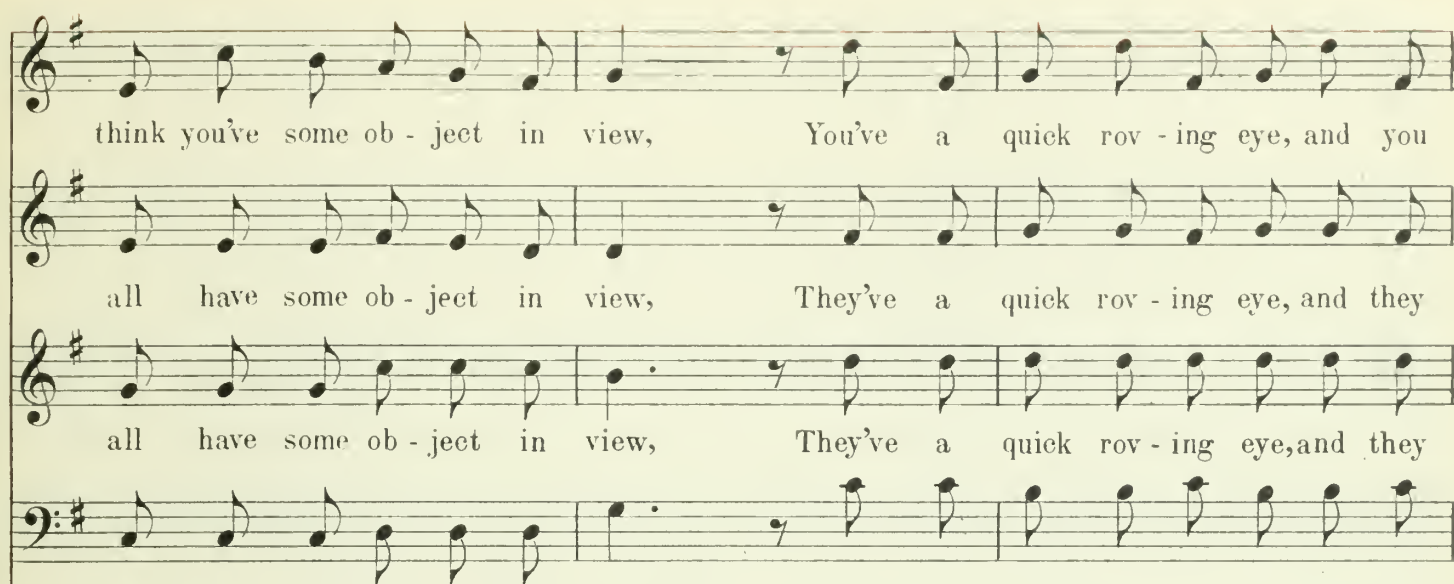
for a kiss..... Of wid - ows be-ware, young, tender and fair, They

a tempo.

for a kiss..... Of wid - ows be-ware, young, tender and fair, They

a tempo. più mosso

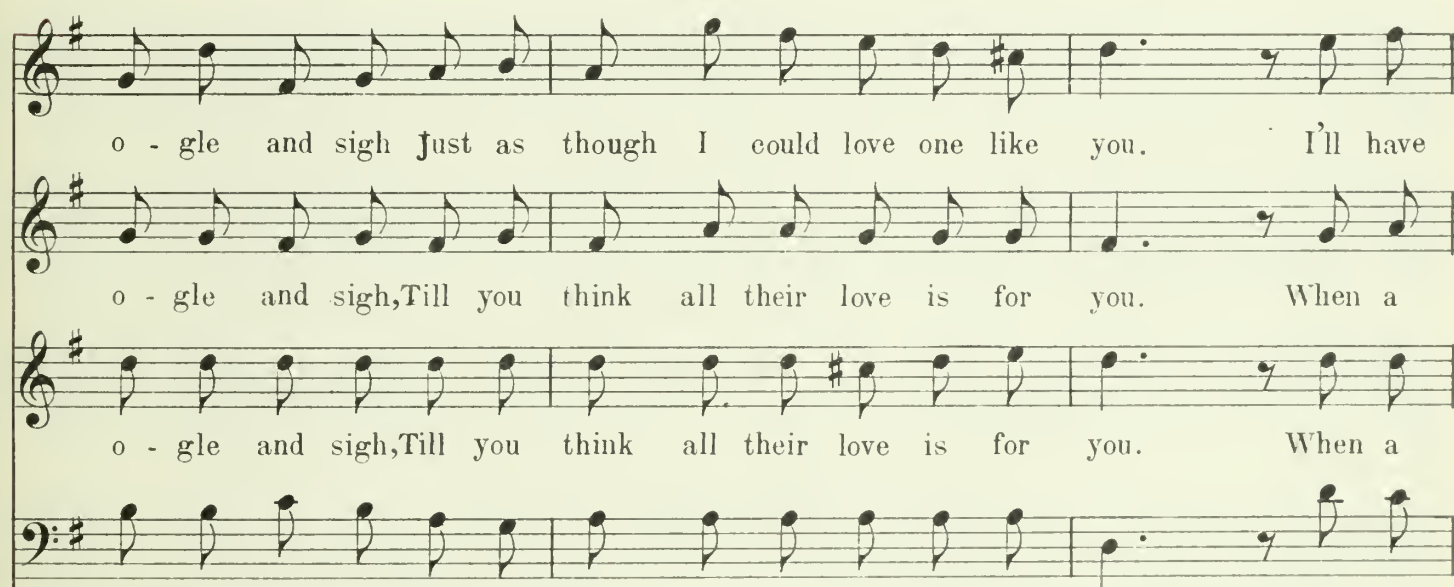
for a kiss.



think you've some ob - ject in view, You've a quick rov - ing eye, and you

all have some ob - ject in view, They've a quick rov - ing eye, and they

all have some ob - ject in view, They've a quick rov - ing eye, and they

o - gle and sigh Just as though I could love one like you. I'll have

o - gle and sigh, Till you think all their love is for you. When a

o - gle and sigh, Till you think all their love is for you. When a



none of your wiles or pop-in-jay smiles, So all your fond pleading is vain. You be-
 wid-ow be-guiles a man with her smiles, The fact is a-bun-dant-ly plain, He has
 wid-ow be-guiles a man with her smiles, The fact is a-bun-dant-ly plain, He has

long to an-oth-er, your feel-ings pray smoth-er, And nev-er, oh nev-er love
 eyes for no oth-er, his feel-ings he'll smother, And nev-er, oh nev-er love
 eyes for no oth-er, his feel-ings he'll smother, And nev-er, oh nev-er love

ancor più mosso
f
 wid - ow a - gain. Nev - er a - gain, nev - er a -
 wom - an a - gain. Nev - er a - gain, nev - er a -
 wom - an a - gain. Nev - er a - gain, nev - er a -
f
ancor più mosso
cresc. *f*

gain, nev - er a - gain. _____
 gain, nev - er a - gain. _____
 gain, nev - er a - gain. _____
ff *>*

DUET

Dorothy and Robert

Andante, quasi Allegretto. (♩ = 108)

ROBERT.

1. The
2.

Nº 4

birds in the air, and the birds in the bush - es Sing Dor - o - thy, Dor - o - thy,
mean them! Oh! charm - er, page, burgh - er and vas - sal, Have laid down their hearts at fair

all the day long, When the gray garb of twi - light the
Dor - o - thy's feet. She's the toast in the cot - tage, the

DOROTHY.

Wind-sor wood hushes Thy name is the theme of the night-in-gale's song. O
toast in the castle, The King, gossips say, deemeth Dor-o-thy sweet. Just

dear! Mas-ter Rob-ert, this beau-ti-ful greet-ing Some trou-ba-dour doubt-less, has
think of it Rob-ert. Ah, now when I pon-der, The smiles and soft words of the

taught thee at Court. Good gra-cious! Your words my poor heart have set beat-ing, Now
gal-lants in town, E-liz-a-beth's en-vy no lon-ger I won-der, I'll

1.

Rob, do you mean them or are you in sport?
off, Mas-ter Rob-ert, and don a new gown.

ROBERT.
Do i

2.

DOROTHY.
The birds in the air and the birds in the bush-es Sing

ROBERT.
The birds in the air and the birds in the bush-es Sing

Dor-o-thy, Dor-o-thy, all the day long. My

Dor-o-thy, Dor-o-thy, all the day long, all the day long. When the

name, my name is the theme of the
gray garb of twilight the Windsor wood hushes Thy name is the theme of the

poco rit.

night-ingle's song, my name is the theme of the night-ingle's song, my
night-ingle's song, thy name is the theme of the night-ingle's song, thy

poco rit.

rall.

name is the theme of the night-ingle's song.

rall.

SOLO

Leonard

Nº 5

Andante. (♩ = 76)

p con espress.

cres. e accel.

rit.

p rall.

Recit.

I have no heart to join in the rev - el.

p a tempo

cres.

My soul is con - sumed with Phyl - lis. Wak - ing and sleep - ing,

*Recit.**rit.*

Phyl - lis is be - fore me.

Andante. (♩ = 76)
a tempo

The leaves mur - mur Phyl - lis, and the

*a tempo**Ad.**Ad.*

birds sing her name.

The

rip - ple of the brook is one paeon to Phyl - lis, my a -

cres.

cres.

dored one, my soul's queen, my life, my

rit.

Andante. (♩ = 56)

own.

p a tempo

p

Down by the mere — I have watch'd the fair

lil - ies Gleaming in sun - light, and darkened with shade, Un - der the

oaks I've lain dream - ing of Phyl - - lis, Phyl - lis the

poco rit.
fair - est of Windsor's fair maids.
poco rit. *a tempo*

The breez - - es that sigh through the

leaves of the for - est, Breathe Phyl - lis, dear Phyl lis, coy,

gen - tle and true; The balm of this heart when its

pain is the sor-est Is Phyl - lis, sweet Phyl - lis, the mem - 'ry of

you, of you. The tim-id doe

cres.

cres.

poco rit.

poco rit.

colla voce

colla voce

moves thro' the for-est's long grass - es, So light-ly and soft - ly, her mate by her

side; I wish, as her light step my mossy seat pass - es, I could roam thus with

poco rit.
Phyl - lis and call her my bride.

Oh, Phyl - lis! my tender one, beau - ti - ful Phyl - lis

queen of the forest, sweet Phyl - lis, my dear, The queen of the forest, and

cres.

cres.

fair - est of lil-ies That float on the breast of the oak - shad - ed

f

poco rit.

f

poco rit.

mere, O Phyl - lis, my darling, I'll love thee for aye, I'll

cres.

f

a tempo

cres.

love thee for aye!

rall.

trem.

rall.

SOLO

Phyllis

Andante con moto. (♩ = 96)

*mf*1. I
2. We'll

Nº 6

p

am to-day the hap - piest maid, the hap - piest maid In all of
have a cot - tage wreath'd with flow'rs, all wreath'd with flow'rs, Oak shad-ed,

a tempo

Wind - sor town, In bon - ny snood my hair I braid, my
and a - lone, And I shall love such hap - py bow'rs, such

cres.

cres.

poco rit. *a tempo*

hair I braid, And don my gay - est gown, To please a lad in
hap - py bow'rs, Be - yond a mon - arch's throne; And ev - 'ry night up -

poco rit. *a tempo*

Lin - coln green, in Lin - coln green, A sau - cy, rov - ing blade Who
on our hearth, up - on our hearth, The cheer - y logs shall burn And

p. *p.* *p.*

rit.

swears up - on his faith, up - on his faith He loves no oth - er
through the door the light shall stream, shall stream To guide my love's re -

rit.

p. *p.* *p.*

tr. *ad lib.*

maid.
turn. Ah! _____

p. *p.* *p.*

Allegretto. (♩ = 104)

Oh, my heart is full of glee, For Leon - ard lov - eth

me, And plucks fair lil - ies for his Phyl - lis From the mere by the trysting

tree. Ah!

my heart is full of glee, For Leon - ard lov - eth

1.
me.

a tempo

f

f

D. C.

2.
me.

p

Ah!

f

Ah! my heart is—

p

f

full of glee.

p

Ah!

f

Ah! my Leon - ard

f rit.

lov - eth me.

a tempo

f

TRIO

Phyllis, Leonard, Bardolph

Allegro. (♩ = 152) LEONARD.

No 7

First system of Leonard's music. The vocal line begins with a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble, followed by a half note B3 in the bass and a half note C4 in the treble. Dynamics include *mf* and *p*.

Second system of Leonard's music. The vocal line continues with a half note C5, a quarter note B4, and a half note A4. The piano accompaniment features a steady eighth-note pattern in the treble and a half-note pattern in the bass. Dynamics include *mf* and *p*.

First system of Bardolph's music. The vocal line begins with a half note G3, a quarter note A3, and a half note B3. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble, followed by a half note B3 in the bass and a half note C4 in the treble. Dynamics include *poco rit.* and *a tempo*.

Second system of Bardolph's music. The vocal line continues with a half note C4, a quarter note B3, and a half note A3. The piano accompaniment features a steady eighth-note pattern in the treble and a half-note pattern in the bass. Dynamics include *poco rit.* and *marcato*.

rare old wine; My peer - less girl will wed an earl, Nor

PHYLLIS.

stoop to court-ship as low as thine. Oh dear - est father, be

sure I'd rather With Leon - ard roam through yon for - est aisles; Than

dwell in manor, a dame of honor, My haugh - ty guer - don, a

LEONARD.

mon - arch's smiles. Oh Phyl - lis, bless you, I must ca - ress you, Thou

a tempo *p*

cru - el par - ent, pray stand a - side, I can't de - ny you, man,

poco rit. *BARDOLPH.*

I de - fy you, And gen - tle Phyl - lis shall be my bride. Be -

a tempo *poco rit.* *marcato*

gone rash mummer, the heat of summer Has crazed thy brain which was

nev - er strong. Go to the rev - el, or to the dev - il, A -

PHYLLIS.
If we must part 'tis

LEONARD.
If we must part 'tis

bout my daugh - ter you've hung too long, A - bout her you have

not for long, If we must part 'tis not for

not for long, If we must part 'tis not for

hung too long, a - bout her you have hung too

(♩ = 168)

long, 'tis not for long, 'tis not for long. No, no, no, no, I

long, 'tis not for long, 'tis not for long. No, no, no, no, I

long, you've hung too long, you've hung too long. Come, come, come, come, you'd

can - not part, I can - not part, There's naught can change this

can - not part, I can - not part, There's naught can change this

bet - ter part, you'd bet - ter part, You can - - not change her

lov - ing heart, this lov - ing heart, 'Tis on - ly for a lit - tle while, So

lov - ing heart, this lov - ing heart, 'Tis on - ly for a lit - tle while, So

fa - ther's heart, her fa - ther's heart, She can - not mar - ry yet a - while. To

cres. let us at ill - for - tune smile And patiently the hours beguile Till we are wed. No, *pp*

cres. let us at ill - for - tune smile And patiently the hours beguile Till we are wed. No, *pp*

cres. mate with you would raise a smile A nobleman of this fair isle She'll some day wed. Come, *pp*

cres. Repeat *pp*

2. *più animato* *ff* (♩ = 192)

we are wed. 'Tis on - ly for a lit - tle while, So let us

we are wed. 'Tis on - ly for a lit - tle while, So let us

some day wed. To mate with you would raise a smile, A no - ble -

2. *più animato* *ff*

at ill - for - tune smile, Till we are wed, till we are wed.

at ill - for - tune smile, Till we are wed, till we are wed.

man of this fair isle She'll some day wed, she'll some day wed.

f *trem.*

SOLO

King Hal, with Chorus

(Words by ALLAN DUNN)

Nº 8 Allegro (♩. = 112)

p

mf

cresc.

ff

CHORUS

Tenor I. II.

Bass I. II.

The horn, the horn, the

horn! — The clar - ion of — the horn. — Tan - ti - vy - tan,

fol - low who can, Tan - ti - vy ta - ran - ta - ra — How clear it sounds up -

on the morn, The clar - ion of — the hunt - ing horn; Ta - ran - ta - ran - ta -

sf accomp. (ad lib.)

ra, — Ta - ran - ta - ran - ta -

Ta - ran - ta - ran - ta - ra, —

ra, _____ How clear it sounds up -

Ta - ran - ta - ran - ta - ra, _____

on the morn, the hunt - ing horn; — Ta - ran - ta - ran - ta -

without accomp.

ra, _____ Ta - ran - ta - ran - ta -

Ta - ran - ta - ran - ta - ra, _____

* If the small note is used for the first Tenor, it must also be used for the first Bass

ra, _____ *ff* How clear it sounds up -

Ta - ran - ta - ran - ta - ra, _____ *ff*

on the morn, the hunt - ing horn.

sf *sf*

Meno mosso (♩ = 100 or 104)
SOLO, KING HAL

1. When
 2. The

p

clear up - on the crim - son morn I hear the clar - ion of the horn, And
stag is off with gal - lant bound, And hark! the bay - ing of the hound; While

way, a - way, with hound and steed, By fern - set glade and gras - sy mead. The
he who shall the oth - ers lead And proves him-self a man in - deed; We'll

cresc. sil - ver call we all must heed: The horn! — the horn! — the
pledge him in — a horn of mead: The horn! — the horn! — the

cresc. *ff*

CHORUS *ff*

The horn, the horn, the horn! — The

horn! —
horn! —

ff *ff*

clar - ion of the horn. — Tan - ti - vy - tan, fol - low who can, Tan -

ti - vy ta - ran - ta - ra — How clear it sounds up - on the morn, The

clar - ion of the hunt - ing horn, Ta - ran - ta - ran - ta - ra, — Ta -

sf accomp. (ad lib.)

Ta - ran - ta - ran - ta - ra, —

ran - ta - ran - ta - ra, — Ta -

How clear it sounds up - on the morn, the

ran - ta - ran - ta - ra, —

hunt - ing horn. — Ta - ran - ta - ran - ta - ra, —

Ta - ran - ta - ran - ta -

without accomp.

ra, — Ta - ran - ta - ran - ta - ra, —

Ta - ran - ta - ran - ta -

The first system of the musical score is in B-flat major (three flats). It consists of three staves. The top staff is a vocal line with a melody of eighth and quarter notes, followed by a long note. The middle staff is a bass line with a similar rhythmic pattern. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

ra, — How clear it sounds up - on the morn, the hunt -

The second system continues the musical score. The vocal line (top staff) has lyrics: "ra, — How clear it sounds up - on the morn, the hunt -". The piano accompaniment (bottom staff) features a strong *ff* (fortissimo) dynamic in the bass line and a *sf* (sforzando) dynamic in the treble line towards the end of the system.

ing horn. —

The third system of the musical score. The vocal line (top staff) has the lyrics "ing horn. —" and ends with a fermata. The piano accompaniment (bottom staff) continues with a *ff* (fortissimo) dynamic, featuring a series of chords and moving lines in both hands.

FINALE

Allegro vivace. (♩ = 168)

Nº 9

p *cresc.*

LEONARD. Recit.

f *p*

Ho, villain! are not our fair maids of Windsor town to be held

a tempo (♩ = 152)

f

sa-cred from thy pol-lut-ing hands? Nay, I do not fear thy

sword. Take this..... to remember Leo - - nard, the

(Leonard strikes King Hal.)

for - est - er.

KING HAL. Recit.

Knave, thy life is for - feit.

ad lib. *sf*
I am the King. (♩ = 112) What, ho! Yeomen of the
a tempo maestoso.

Tempo I. (♩ = 168)

guard! A res - cue! a res - - - cue!

Tempo I.

p

(Yeomen of the guard rush in, followed by Burghers, Foresters, etc.)

Seize and bind yon ruffian. He hath laid vio - lent hands up - on our

cres.

sf p agitato *sempre stacc.*

roy - al per - son; he hath buf - fet - ed the King.

CHORUS. *ff*

He hath

ff

buf - fet - ed the King, a - way with him, a -

way with him. There shall be no clem - ency for this bold

ruff - ian.

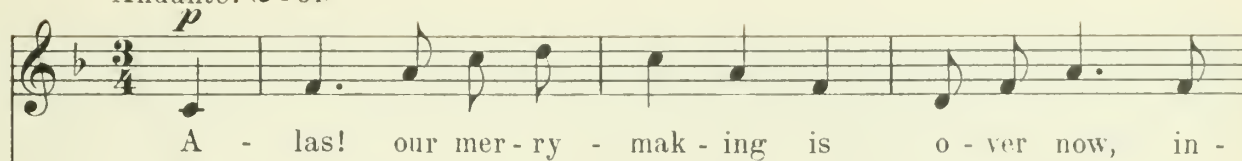
ff

f

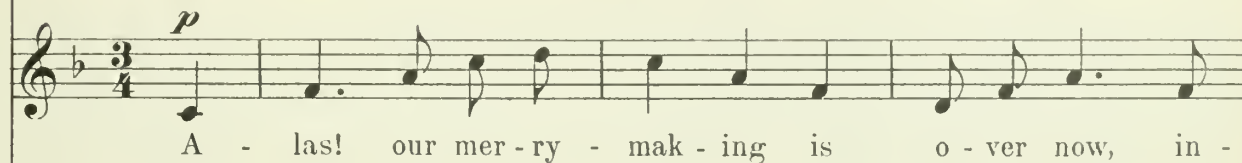
ff

Andante. (♩ = 84)

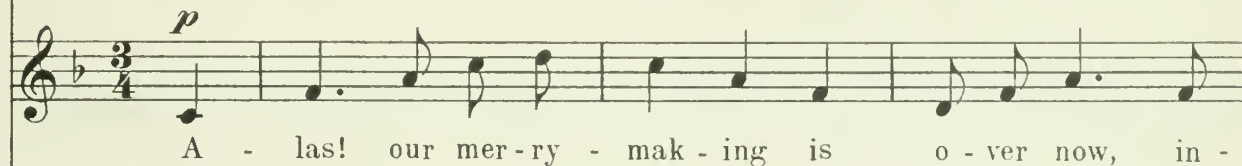
PHYLLIS.



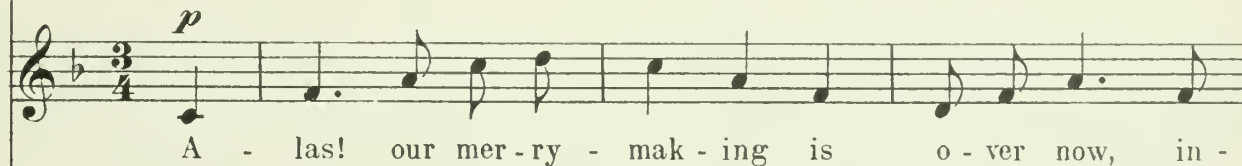
DOROTHY.



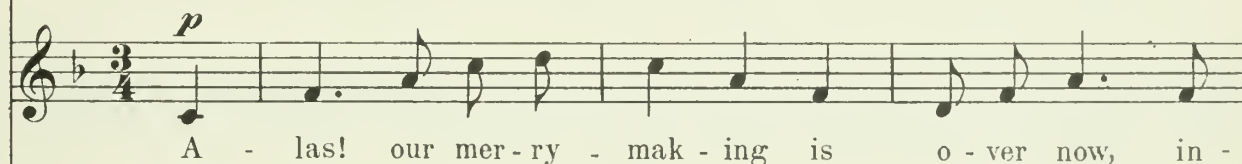
ELIZABETH.



LEONARD.



ROBERT.



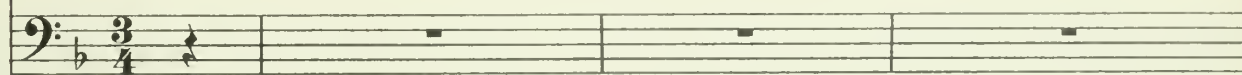
BARDOLPH.



KING HAL.



CHORUS.



ACCOMP?



deed, A dire - ful end - ing to our fes - tal day. My own true

deed, A dire - ful end - ing to our fes - tal day. This wretched

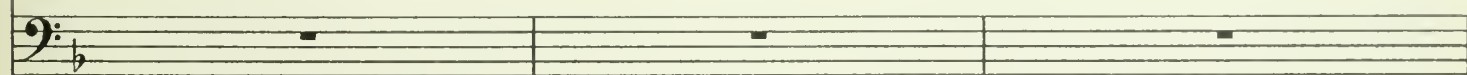
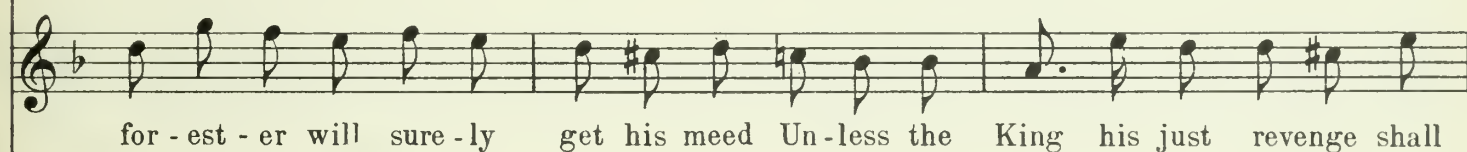
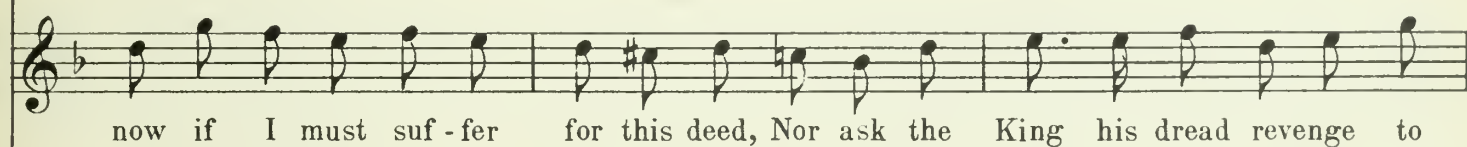
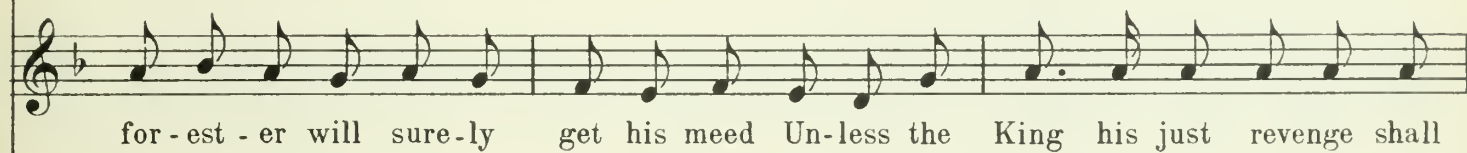
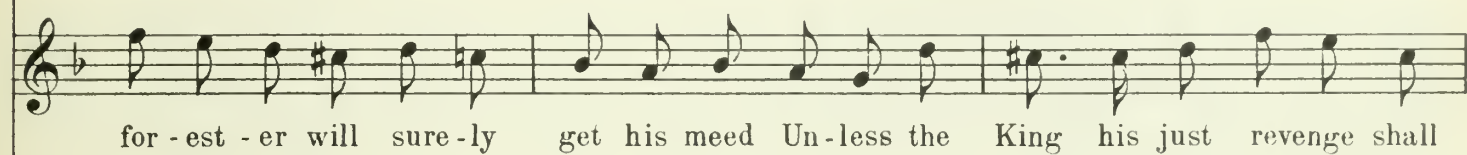
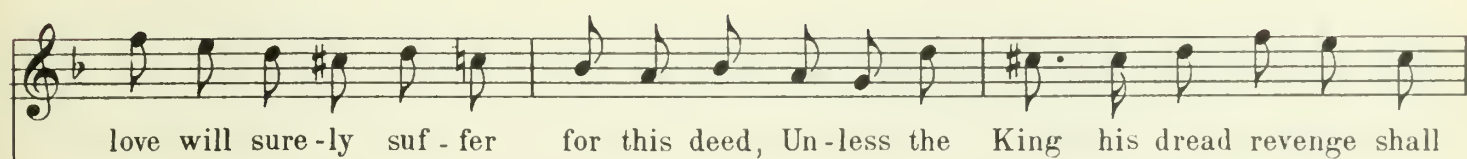
deed, A dire - ful end - ing to our fes - tal day. This wretched

deed, A dire - ful end - ing to our fes - tal day. I care not

deed, A dire - ful end - ing to our fes - tal day. This wretched

deed, A dire - ful end - ing to our fes - tal day.

deed, A dire - ful end - ing to a fes - tal day.



stay. When bright - ly rose the sun, and we did loud - ly shout, "Long

stay. When bright - ly rose the sun, and we did loud - ly shout, "Long

stay. When bright - ly rose the sun, and we did loud - ly shout, "Long

stay. When bright - ly rose the sun, and we did loud - ly shout, "Long

stay. When bright - ly rose the sun, and we did loud - ly shout, "Long

stay.

stay.

The piano accompaniment consists of two staves (treble and bass clef) with a grand staff bracket. It features a melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.

live the King!" We lit - tle deem'd the glad hours as they flew, such sad dis -

live the King!" We lit - tle deem'd the glad hours as they flew, such sad dis -

live the King!" We lit - tle deem'd the glad hours as they flew, such sad dis -

live the King!" We lit - tle deem'd the glad hours as they flew, such sad dis -

live the King!" We lit - tle deem'd the glad hours as they flew, such sad dis -

such sad dis -

No par - don

p *cres.*

cres. molto

as - ter to our hearts would bring, such sad dis -

cres. molto

as - ter to our hearts would bring, such sad dis -

cres. molto

as - ter to our hearts would bring, such sad dis -

cres. molto

as - ter to our hearts would bring, such sad dis -

cres. molto

as - ter to our hearts would bring, such sad dis -

for an in - sult to the King. No, no, no

cres. molto

as - ter to our hearts would bring, would bring.....

as - ter to our hearts would bring, would bring.....

as - ter to our hearts would bring, would bring.....

as - ter to our hearts would bring, would bring.....

as - ter to our hearts would bring, would bring.....

as - ter to our hearts would bring, would bring.....

par - don for an in - sult to the King, the King.....

Tempo I.

ff sf

A - las! our merry - mak - ing is o-ver now in -

ff sf

A - las! our merry - mak - ing is o-ver now in -

ff sf

A - las! our merry - mak - ing is o-ver now in -

ff sf

A - las! our merry - mak - ing is o-ver now in -

ff sf

A - las! our merry - mak - ing is o-ver now in -

ff sf

A - las! this merry - mak - ing is o-ver now in -

Soprano & Alto *ff sf*

A - las! our merry - mak - ing is o-ver now in -

Tenor & Bass *ff sf*

Tempo I.

ff sf

deed, A dire - - ful end - ing to our fes - - tal

deed, A dire - - ful end - ing to our fes - - tal

deed, A dire - - ful end - ing to our fes - - tal

deed, A dire - - ful end - ing to our fes - - tal

deed, A dire - - ful end - ing to our fes - - tal

deed, A dire - - ful end - ing to our fes - - tal

deed, A dire - - ful end - ing to a fes - - tal

deed, A dire - - ful end - ing to our fes - - tal

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[illegible]

end - ing to our fes - tal day. Un - hap - py day! _____

end - ing to our fes - tal day. Un - hap - py day! _____

end - ing to our fes - tal day. Un - hap - py day! _____

end - ing to our fes - tal day. Un - hap - py day! _____

end - ing to our fes - tal day. Un - hap - py day! _____

end - ing to our fes - tal day. Un - hap - py day! _____

end - ing to our fes - tal day. Un - hap - py day! _____

a tempo

sf ff fff grandioso

The musical score consists of ten staves. The first nine staves are empty, while the tenth staff contains a piano accompaniment. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'rall. at fine' and the dynamics include 'sf' (fortissimo) at the end of the piece.

End of Act I.

ACT II

(SCENE. WINDSOR FOREST. The Outlaw's camp fire. A wooded glen, surrounded by rocks, with a waterfall in the background, on which the rays of the moon are playing.)

INTERMEZZO

Andante. (♩ = 56)

Nº 10a

p sempre legato

cres.

cres.

f rit.

dim.

rit.

(♩ = 44)

a tempo

con espress.

p

l. h. *r. h.*

The musical score consists of five systems of staves. The first system begins with a treble clef, a key signature of three flats, and a common time signature. It includes the tempo marking 'a tempo' and the dynamic 'p'. The second system includes the instruction 'con espress.'. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. The left and right hands are clearly indicated throughout the piece.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of a continuous melody in the treble clef and a supporting bass line in the bass clef. The tempo is marked *rit.* (ritardando).

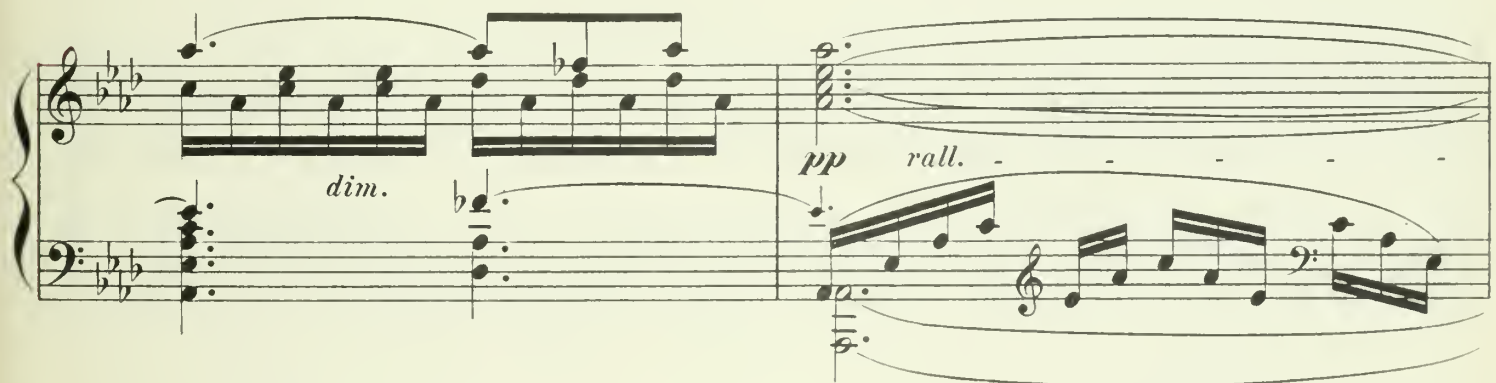
(The curtain rises. Ralph is discovered standing by the camp-fire.)



Second system of musical notation, continuing the piece. The tempo is marked *l. h. rit. molto* (lento, molto ritardando). The music features a grand staff with treble and bass clefs. The key signature remains two flats. The tempo is marked *a tempo* (allegretto).



Third system of musical notation, continuing the piece. The tempo is marked *l. h.* (lento). The music features a grand staff with treble and bass clefs. The key signature remains two flats. The tempo is marked *rit.* (ritardando).



Fourth system of musical notation, continuing the piece. The tempo is marked *dim.* (diminuendo). The music features a grand staff with treble and bass clefs. The key signature remains two flats. The tempo is marked *pp rall.* (pianissimo, rallentando).



Fifth system of musical notation, concluding the piece. The music features a grand staff with treble and bass clefs. The key signature remains two flats. The tempo is marked *pp rall.* (pianissimo, rallentando).

ACT II

SCENE. Windsor forest. The Outlaws' camp-fire. A wooded glen, surrounded by rocks, with a waterfall in the background, on which the rays of the moon are playing.

Nº 10^a Intermezzo *ad libitum*

(For piano or orchestra)

Ralph, chief of the Outlaws, discovered standing by the campfire.

In case the "Intermezzo" is not played, Ralph's lines are also to be omitted. Curtain then to rise at bar 16

Nº 10^b

Lento *f* *pp* *f* *pp*

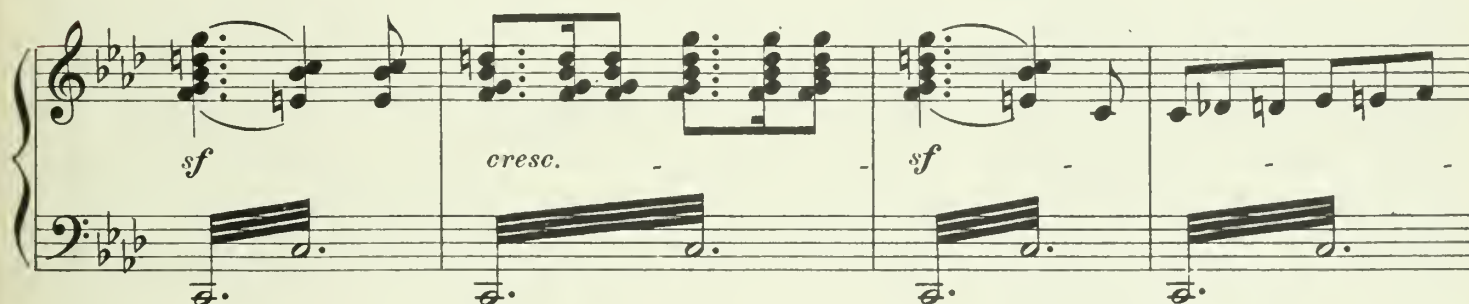
(Ralph winds his horn) (In the distance) (Ralph winds his horn) (In the distance) *pp*

Tempo Allegro (♩ = 112)

(The horns of the outlaws sound as though gradually approaching)



(The outlaws enter)



CHORUS

Tenor I. II.

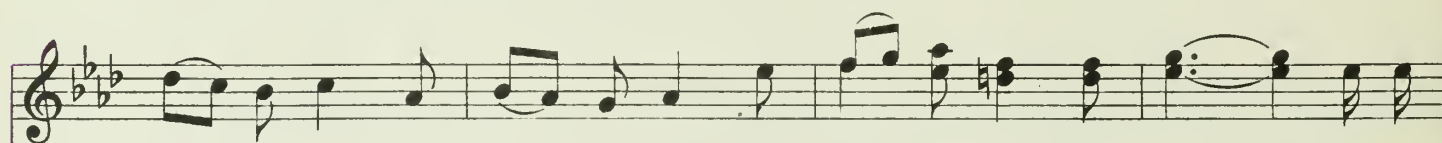


Un - der the spread - ing branches we Live the life be - yond com - pare, — To

Bass I. II.



nev - er a des - pot we bend the knee, And our shafts fly ev - 'ry - where. We



have no fear to slay — the deer King Hen - ry calls his own, — For we



poco rit.

stur-di-ly hold that this for-est bold Is the mer-ry out-laws'

ff a tempo

throne. — Then ho, ho, ho! bring hith-er the bow, For the

mu-sic that thrills our breast — Is the twang of its string at

sf morn, — And the sound of the lus - ty *sf* horn, — And at

ff

poco rit. eve the troll, When we pass the bowl, *a tempo* And drink to the lass we love

poco rit. *a tempo*

best, *rall.* and drink, and drink to the lass we love best.

rall.

SONG and CHORUS

Dickon

Allegretto. (♩ = 132)

DICKON.

No 11

1. Old Reu-ben lived near Wind-sor wood, His
 2. When she came back from Wind-sor town She

p
*Repeat ad lib.**p**cresc.*

dame two feet a - bove him stood, Her hand was strong, her
 spied a maid with tress - es brown, So trim, so neat, so

cresc.

tongue was long, And like a vi - per's sting. She sal - lied forth one
 plump, so sweet, A mor - sel for a king. The good dame shrieked; thou

*f**p*

mar - ket day And bade her spouse at home to stay, To sweep and scour, and
wick - ed wight, And thou false wench, I swear this night, Though for my pains I

ev - 'ry hour Fetch wa - ter from the spring!
hang in chains, Thy dain - ty neck I'll wring."

CHORUS. *p* 1st & 2nd Tenor.

Oh, fool - ish dame, to
1st & 2nd Bass. *p*

f

go a - way And leave her spouse at home to stay; When wives are gone, and

cres.

cres.

cres.

men a - lone The 'dev - il gets his fling. Ha!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The first vocal staff has a forte (*f*) dynamic marking at the end. The piano accompaniment features a series of chords and moving lines in both hands.

ha! ha! ha! ha! ha! ha! ha! ha! ha!.....

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics "ha! ha! ha! ha! ha! ha! ha! ha! ha!.....". The piano accompaniment includes a forte (*f*) dynamic marking and a crescendo leading to a fortissimo (*ff*) dynamic marking. The music is in 4/4 time.

3. She grabbed her dis - taff from the wall, This

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics "3. She grabbed her dis - taff from the wall, This". The piano accompaniment includes a piano (*p*) dynamic marking. The music is in 4/4 time.

cres.

ang - ry fe - male, grim and tall, And fierce and wroth she trounced them both With

cres.

pur - pose deep and fell; But when the poor wench dropped her hood And

f *p*

poco rit. *a tempo*

raised her face all stained with blood, The dame exclaimed, "for aye I'm shamed, 'Tis

poco rit. *a tempo*

Reu - ben's sis - ter Nell!"

CHORUS. *f*

Oh, fool - ish dames, see you take care, Of

pass - ion's prompt - ings aye be - ware, What mars the lives of

doubt - ing wives? The green - eyed mon - ster's spell. Ha!

ha! ha! ha! ha! ha! ha! ha! ha! ha!

QUARTET and CHORUS

No 12

AN OUTLAW.

Tenor I.

Allegretto. (♩ = 160)

1. A - bout the court 'tis pleas - ant sport A proud King's smiles to
 2. on my word, there's many a lord, Who dwells in court - ly

DICKON.

Tenor II.

1. A - bout the court 'tis pleas - ant sport A proud King's smiles to
 2. on my word, there's many a lord, Who dwells in court - ly

AN OUTLAW.

Bass I.

1. A - bout the court 'tis pleas - ant sport A proud King's smiles to
 2. on my word, there's many a lord, Who dwells in court - ly

RALPH.

Bass II.

1. A - bout the court 'tis pleas - ant sport A proud King's smiles to
 2. on my word, there's many a lord, Who dwells in court - ly

Allegretto.

PIANO

(Unaccomp.)

woo, With head bent low and hum - ble bow, A roy - al fa - vor
 bowers, Would glad - ly give his wealth to live, This whole - some life of

woo, With head bent low and hum - ble bow, A roy - al fa - vor
 bowers, Would glad - ly give his wealth to live, This whole - some life of

woo, With head bent low and hum - ble bow, A roy - al fa - vor
 bowers, Would glad - ly give his wealth to live, This whole - some life of

woo, With head bent low and hum - ble bow, A roy - al fa - vor
 bowers, Would glad - ly give his wealth to live, This whole - some life of

sue, a roy - al fa - vor sue; But at a king - ly
ours, this whole - some life of ours. No debt the out - laws

sue, a roy - al fa - - - vor sue; But at a king - ly
ours, this whole - some life..... of ours. No debt the out - laws

sue, a roy - al fa - - - vor sue; But at a king - ly
ours, this whole - some life..... of ours. No debt the out - laws

sue, a roy - al fa - - - vor sue; But at a king - ly
ours, this whole - some life..... of ours. No debt the out - laws

frown A fa - vor - ite soon goes down, And his Maj - es - ty's grace Will
owe, For the for - est paths they know, And the ped - dler's pack, And the

frown A fa - vor - ite soon goes down, And his Maj - es - ty's grace Will
owe, For the for - est paths they know, And the ped - dler's pack, And the

frown A fa - vor - ite soon goes down, And his Maj - es - ty's grace Will
owe, For the for - est paths they know, And the ped - dler's pack, And the

frown A fa - vor - ite soon goes down, And his Maj - es - ty's grace Will
owe, For the for - est paths they know, And the ped - dler's pack, And the

fill his place With the ver - y next smirk - ing clown.....
ab - bot's hack, They take when they will, I trow.....

fill his place With the ver - y next smirk - ing clown.....
ab - bot's hack, They take when they will, I trow.....

fill his place With the ver - y next smirk - ing clown.....
ab - bot's hack, They take when they will, I trow.....

fill his place With the ver - y next smirk - ing clown.....
ab - bot's hack, They take when they will, I trow.....

(♩ = 100)
animato

QUARTET. Then, com - rades, all fill up, Pour full to the brim the

1st & 2nd Tenor. *ff animato*

CHORUS. Then, com - rades, all fill up, Pour full to the brim the

1st & 2nd Bass. *ff animato*

cup, And let the for - est ring----- With a mer - ry, mer - ry toast to the

cup, And let the for - est ring----- With a mer - ry, mer - ry toast to the

King,----- For the out - law's boast is a King for a host, Then a

King,----- For the out - law's boast is a King for a host, Then a

merry, mer-ry toast to the King, the King, A merry, merry toast to the King.

merry, mer-ry toast to the King, the King, A merry, merry toast to the King.

a tempo

1. 2. Up -

1. 2.

poco rit.

1. 2.

SOLO

Leonard

Andante. (♩=56)

No 13

- p*
1. The
2. No

*p legato**rit.**a tempo*

clouds are gathering dark - ly o'er me, The gloom-y night is sad and
more our con - stant pas - sion prov - - ing, We'll wand - er 'neath the har - vest

*con espress.**a tempo*

drear, The bit - ter fu - ture lies be - fore me, To
moon, Oh, nights of joy! Oh, nights of lov - - ing! Oh,

*colla voce**a tempo*

rit. *a tempo*

roam these woods, a stricken deer;..... Ah, nev - er more, when toil is
 bliss - ful dream-ings fled too soon;..... 'Twere bet - ter far - we twain had

rit. *p a tempo*

o - ver, And curfew rings from Windsor tow'r, Shall Phyl - lis fly to greet her
 part - ed Ere we had lov'd so fond and true, Then we had ne'er been bro - ken

cres.

lov - er, Or joy be mine for one brief hour, Shall Phyl - lis fly to greet her
 heart-ed, Nor passion's garland changed to rue, Then we had ne'er been broken

cres.

f. *rit.*

lov - er, Or joy be mine for one brief hour. Ah!.....
heart - ed, Nor passion's gar - land changed to rue.

f. *colla voce*

Love, though I'm now a - lone, Though all life's joys are

a tempo

flown, Thy spir - it shall be near me,

cres.

Thy mem - 'ry, love, shall cheer me; When on the cold turf

laid, While winds sigh through the glade,

f 1. *rit.*

My soul in dreams shall flee,..... Oh, star of hope, of hope to

thee.

dim.

2. *f.* *ten.* *rit.* *rall.*

Ah! my soul in dreams shall flee, Oh, star of hope, of hope, to

rit. *rall.*

thee.

"THE OATH"

Ralph and Chorus

Andante. (♩ = 84) *RALPH. Quasi Recit.*

1. Will you ev-'ry Sun-day morn - ing be
2. When you wander on the high-way and a

Nº 14

mf *colla voce*

a tempo

seen in-side your pew? And when the plate comes round, will you dip in-to your purse? Will you
burgher stout draws nigh, A fat and greas - y fellow, with a purse of pieces round; Will you

p a tempo *molto*

gen - u - flect and sing and pray, as oth - er Christ - ians do, And
step a - side, and mod - est - ly per - mit him to pass by, Nor

legato

nev - er, nev - er quar - rel, and nev - er, nev - er curse! Should
shout "Ho, gos - sip, yield thee, I'm mon - arch of this ground!"? Will you

bad com - pan - ions ask you in pub - lic spots to pose, To
then, though poor and thirst - y, speed him up - on his way, Though your

og - le pret - ty girls, and sober ma - trons quiz, And look up - on the wine-cup, will
good right hand be itch - ing to draw up - on the wight? And when the startled ras - cal doth

you turn up your nose? And nev - er take the lib - er - ty a
bend his knee and pray, Will you gen - tly wish his burgh - er - ship sweet

Allegretto. (♩ = 144)

pret - ty dame to kiss?
dreams and fair good night?

CHORUS. 1st & 2nd Tenor.

If this you can-not do, We
1st & 2nd Bass.

Allegretto.

p *sf sempre stacc.*

have no place for you, Your com-rades all 'neath for-est bough, Have

sf sempre stacc.

pledged this ver - y sol - emn vow. Pre - pare to take this prom - ise then, To

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

me and to these mer - ry men, You swear to be, by tree and glen, For - ev - er

The second system continues the musical score. It includes the same vocal and piano parts. The vocal melody has a crescendo leading to a forte (f) dynamic. The piano accompaniment also features a crescendo and a forte dynamic. The lyrics are: "me and to these mer - ry men, You swear to be, by tree and glen, For - ev - er".

true!

The third system of the musical score shows the vocal staves and piano accompaniment. The vocal melody ends with a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics are: "true!".

CHORUS

"Hail to the Dawn"

Andante con moto. (♩ = 72)

Nº 15

First system of piano introduction. Treble and bass staves. Treble staff has a melody of eighth notes. Bass staff has a melody of quarter notes. Dynamics: *p*.

Second system of piano introduction. Treble and bass staves. Treble staff has a melody of eighth notes. Bass staff has a melody of quarter notes. Dynamics: *p*.

Vocal staves for 1st & 2nd Tenor and 1st & 2nd Bass. Dynamics: *p*.

1. Hail to the dawn, the
2. Hail to the dawn, the

1st & 2nd Bass.

Third system of piano accompaniment. Treble and bass staves. Treble staff has a melody of eighth notes. Bass staff has a melody of quarter notes. Dynamics: *p*.

night is gone, Wel - come the sun, the
for - est streams, Which through the night 'neath

gloom is o - - ver; Come gra - cious beam, and
moss - - es dark - - le, Will soon flash back the

shine up - on The bosk - y dell and
sun's glad beams, And in his bright rays

tan - - gled cov - er, Where slumbring lie stag, and
gai - - ly spar - kle, And sing his praise to

doe..... and fawn..... Hail to the dawn! ———
lea..... and lawn.....

Hail to..... the dawn!..... dawn!.....

1. 2. dim.

cres. *cres.* *cres.* *f* *ff* *rall.* *rall.* *dim.*

(♩ = 100)

Chorus of Maidens

127

Allegretto. (The Maidens enter)

p *pp*

basso sempre staccato

Soprano

Through fra - grant grass - es our steps we bend,

Alto

p

cresc.

We vil - lage lass - es, the out - laws' friend.

cresc.

The gard - ens' rar - est, the gard - ens' best, We

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The lyrics are: "The gard - ens' rar - est, the gard - ens' best, We".

cull to hon - or the out - - laws' feast, We

This system contains measures 5 through 8. The vocal melody continues with a long note on "to" followed by a dotted line. The piano accompaniment provides harmonic support. The lyrics are: "cull to hon - or the out - - laws' feast, We".

cull to hon - or the out - - laws' feast, the

This system contains measures 9 through 12. The vocal melody concludes the phrase with the word "the". The piano accompaniment features some chords with slurs. The lyrics are: "cull to hon - or the out - - laws' feast, the".

rit. *a tempo*
p
out - laws' feast. Haste, maid - ens haste! On the

ver-dant turf let the feast be laid, For the out - laws' friend is the

cresc.
vil - lage maid, Our task is done, the morn - ing sun shines

o'er the glade. Mai - dens haste, Mai - dens

Maid - ens haste,

haste! A - way, a -

Mai - dens haste! A - way, a -

way!

way!

SOLO and CHORUS

Robert

Allegretto. (♩ = 80)

ROBERT.

1. When
2. When

Nº 16

I was a babe, my mother..... Would tether my wand'ring feet, And the
I was a lad, my father,..... If I wandered by dell and ditch, Would

neighbors would say to each other..... "Oh, isn't that ba - by sweet!" How
nev - er talk wise, but rather..... His precepts enforce with a switch; In the

poco rit.

hap - py I'd be if that tether Had been round my ank - les
 churchyard his bo - nes lie under A big mon - u - ment - al

poco rit.

a tempo *poco rit.*

when The de - vil and I to - gether Fell in with these dreadful
 stone, I wish he'd my hide cut a - sunder Ere I strayed in this forest a -

a tempo *poco rit.*

a tempo.

men. _____ Put down those hor - rid bows, For owls and deer and
 lone. _____

p a tempo.

crows, And all the wild things in the wood, They may be exceeding - ly

good. But gent - le - men, pray, put your ar - rows a - way, And

rit.

rit.

ROBERT.

ad lib.

dont shed a poor man's blood.

più mosso

Sopr. Alto.

CHORUS

Tenor. Bass.

Put down those hor - rid

colla voce.

più mosso

f

a tempo.

They keep them for their foes,

bows? We keep them for our foes, And for vermin we find in the

Ha! Ha! Ha! Ha! un - less *rit.*

wood, They prove so exceedingly good, That un - less you can say why you

f *rit.*

D. C. 2nd Verse.

Slower. *a tempo.* *ff*

straggled this way, Those ar-rows will taste your blood. Ha! Ha!

Slower. *a tempo.* *ff*

CHORUS

No 17

Maestoso (♩ = 132)

*p**stacc.*

Alto

pp

Look

pp

Bass

sempre

Sopr.

Alto

here, be still, look here, look there, And be your steps as light as air, We

Tenor

Bass

stacc.

soon may hear the foe - men near, Dont

sempre stacc.

stir a leaf, my lads, be - ware, Move on in si - lence, now take care, King

Hen - ry's hounds have found our lair, The foe - men come with bow and spear.

f

f

Soprano I.II.

Alto I.II.

The foe-men come with bow and spear.

Tenor I.II.

The foe-men come with

Bass I.II.

*p**p**(going off.)**pp*

They come,

They come,

they

they

bow and spear.

they come,

they come, they

*pp**pp**ppp*

come, with bow and spear.

ppp

SOLO

Phyllis

Words by
ALLAN DUNN

Nº 18

Allegro molto (♩. = 104)

f

As the flame of the dawn to the

day when the night - time is done :

As the rise of the moon to the night when the day - light has

Red. *

Red. *

Red. *

This solo is also published separately, for high or low voice

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gone: In the heart of a rose all the

dim

dim

kiss and glow of the sun: Thou my rose,

poco rit. *poco meno mosso* *mf*

poco rit. *poco meno mosso* *mf*

thou my sun, thou my dawn, thou my moon, my lov - er.

cresc. *cresc.*

Love — that light-ens my days, Love — that bids me to

f

f

Ad. *Ad.*

stringendo e cresc.

live. Sweet - est dawn, pur - est love,

stringendo e cresc.

Red. *p.* * *Red.* *p.* *

poco a poco *ff* *allargando*

sweet - est dawn, pur - est love of my maid-en-hood—All are for

poco a poco *ff allargando*

Red. *p.* * *Red.* *p.* * *Red.* *p.* *

f *f*

thee In the kiss that I

f *f*

give.

ff a tempo Allegro molto

Red. * *Red.* * *Red.* * *Red.* *

DUET

Leonard and Phyllis

Andante. (♩ = 120)

No 19

Piano introduction for No 19. The music is in G major and 6/8 time. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tempo is Andante, with a quarter note equal to 120 beats per minute. The piece is marked with a piano (*p*) dynamic.

LEONARD.

Vocal line for Leonard. The melody begins with a piano (*p*) dynamic and ends with a *rit.* (ritardando) marking. The lyrics are: "Doubt that streams through forest flow - ing Kiss on sands the yearning sea;-----". The piano accompaniment continues with a steady harmonic support.

Vocal line for Phyllis. The melody begins with a *ad lib.* (ad libitum) marking. The lyrics are: "Doubt the sun at noontide glow - ing, Doubt the stars, but". The piano accompaniment continues with a steady harmonic support.

poco rit. *a tempo*

doubt not me. Ah! Love shall live for aye and ev - er,

poco rit. *colla voce* *p a tempo*

poco rit. *a tempo*

Stream and wood and zeph - yr's breath, Murmur naught shall love dissev - er,

poco rit. *a tempo*

PHYLLIS.

p a tempo (♩ = 46)

Love endur - eth aft - er death. Love shall live for aye and ev - er,

rit. *p* *a tempo*

poco rit. *a tempo*

Stream and wood and zeph-yr's breath, Mur-mur naught shall love dissev - er,

poco rit. *a tempo*

p.

ad lib.

Love endur - eth aft-er death.

rit.

colla voce *a tempo*

p.

PHYLLIS.

Say those dear words o'er and ov - er, Till the birds with

p.

rit.

ea - rols sweet, Fill the wood - lands, and each lov - er

poco rit. *ad lib.* *trm*

To its mate those vows re - peat. Ah!.....

poco rit.

a tempo *p*

Love shall live for aye and ev - er, Stream and wood and zeph - yr's breath,

a tempo *poco rit.*

rit.

Mur - mur naught shall love dissev - er, Love en - dur - eth aft - er death.

rit.

PHYLLIS.
p a tempo

Love shall live for aye and ev - er, stream and wood and zeph - yr's breath,

LEONARD.

p

a tempo

rit.

Mur-mur naught shall love dissev - er, Love endur - eth aft - er death.

rit.

p

ad lib.

Ah!..... Love endureth after death, yes, aft - er death.

colla voce

p

TRIO

Phyllis, Leonard and Ralph

No 20

Allegro. (♩ = 160)

f *agitato* *f*

RALPH.

Ho, Leonard! trusty Hu - go, who

keep - eth watch and ward, By yon - der copse hath seen approach the

yeo-men of the guard; They come in force, 'tis thee they seek, we'll

p *f*

keep the knaves at bay. Fly, Leonard, fly, we'll check them till

thou art far a - way.

cresc.

PHYLLIS. *agitato*

Fly, Leo - nard, fly! thou know - est well each tang - led for - est

a tempo

poco rit *p* *agitato*

path, Thou canst escape, naught but thy death will cool proud Hen - ry's

sf *rit.* *a tempo*

wrath,----- will cool proud Hen - ry's wrath; His charg - es to the

rit.

yeo - men are to take thee, 'live or dead, A hun - dred crowns are

of - fer'd him who brings the King thy head.

a tempo *colla voce* *sf*

LEONARD.

This

no - ble maid, good Mas - ter Ralph, hath brought those ti - dings

here,..... The hounds have found the warm..... trail, they

fol - low close the deer; But while this arm can

wield a blade, and Eng - lish bow can bend, 'Twill

PHYLLIS. *a tempo*

LEONARD. *rit.* *ad lib.*

not be said that Leo - nard failed to bat - tle for his friend.

RALPH.

A - way,.....

rit. *colla voce* *a tempo*

way, a - way, a - way, a - way! 0

No, no, I'll stay, no, no, I'll stay, no,

.....come haste a - way, a - way,..... come haste a - way, 0

sf haste a - way, O *sf* haste a - way, a - way!..... O *poco rit.*

sf no, I'll stay, no, no, I'll stay, I'll stay, no, no, I'll stay, no, no, I'll *poco rit.*

sf haste a - way, O *sf* haste a - way, a - way, O haste a - way, O haste a - *poco rit.*

sf *sf* *poco rit.*

f a tempo Leo - nard, fly, thou know - est well each tang - led for - est path, thou

a tempo f stay. This arm a bow can bend, can bend,

a tempo f way, a - way!..... we'll check them in their path,..... we'll

a tempo

know - est well..... each for - est path, thou
 this arm a sword,..... a sword can wield, 'twill
 check them, thou canst es - cape, thou canst es -

know - est..... well..... each tang - led for - est path, thou canst es - *cres.*
 not be said that Leo - nard failed to bat - tle for his friend, 'twill not be *cres.*
 cape, we'll check them, check them in their path, fly, Leo - nard *cres.*

f *sempre f*

cape, thou canst..... es - - cape, Ah!..... thou canst es -

sf *f*

said that Leo - - nard failed, 'twill not be said that

sf

fly, thou canst es - cape, we'll check them

sempre f

poco rit.

cape, naught but thy death,..... naught but thy death will cool proud

poco rit.

Leo - nard failed, that Leo - nard failed to bat - tle

poco rit.

in their path, fly Leo - nard fly, we'll check them

poco rit.

a tempo *sf*

Hen - ry's wrath. O Leo - nard fly, O

for his friend. This arm a bow, a

in their path. O Leo - nard fly, O

a tempo

sf Leo - nard..... fly, thou canst es - cape, thou

sf bow can bend, 'twill not be said that

sf Leo - nard fly, thou canst es - cape,..... thou

sf *cres.*
canst es - cape, thou canst es -

sf *cres.*
Leo - - - nard failed, e'er failed his

sf *cres.*
canst es - cape, thou canst es -

sf *cres.*

cape.....

friend.....

cape.....

sf

FINALE

Nº 21

Allegro. (♩ = 152)

p

(The outlaws and Chorus enter hurriedly with Robert in the midst.)

cres

ff *sf* *trem.*

Soprano

Alto

Tenor

Bass

ff *f*

We are sur - - - round - - - ed,

ff *Silent.*

f dell and copse and glen Are filled this ver - y mo - ment *cresc.*

f

f *cresc.*

ff with King Hen - ry's men.

ff

they

Shall we sur - rend - er?

f *Silent.*

Cap - tain, give the word, Or shall we bend the bow, and

greet with dart and sword, and greet with dart and

sword ?

Allegro maestoso. (♩ = 132) RALPH.



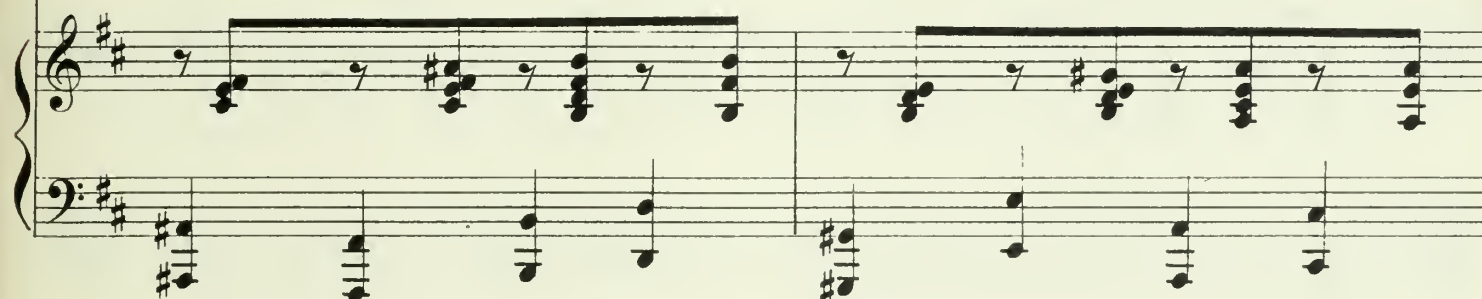
Stand to-gether, stand fearless, stand one and all,



Let no heart wax faint tho' your cap - tain should fall,



Let all those who tru-ly love us, Swear by the blue sky a - bove us,




Ne'er to shun the bat-tle, at their chief - tain's call.



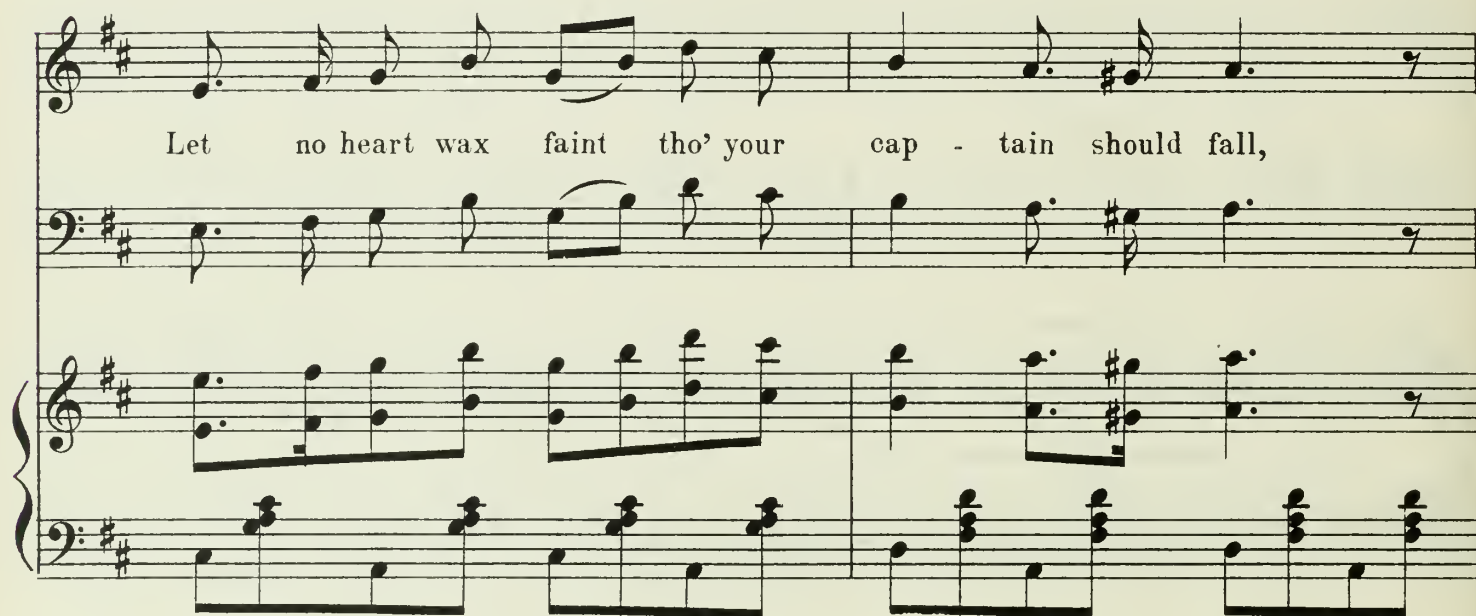
(Ralph, Leonard Dickon and Phyllis sing with the chorus.)

ff Soprano
Alto
CHORUS. Tenor
Bass

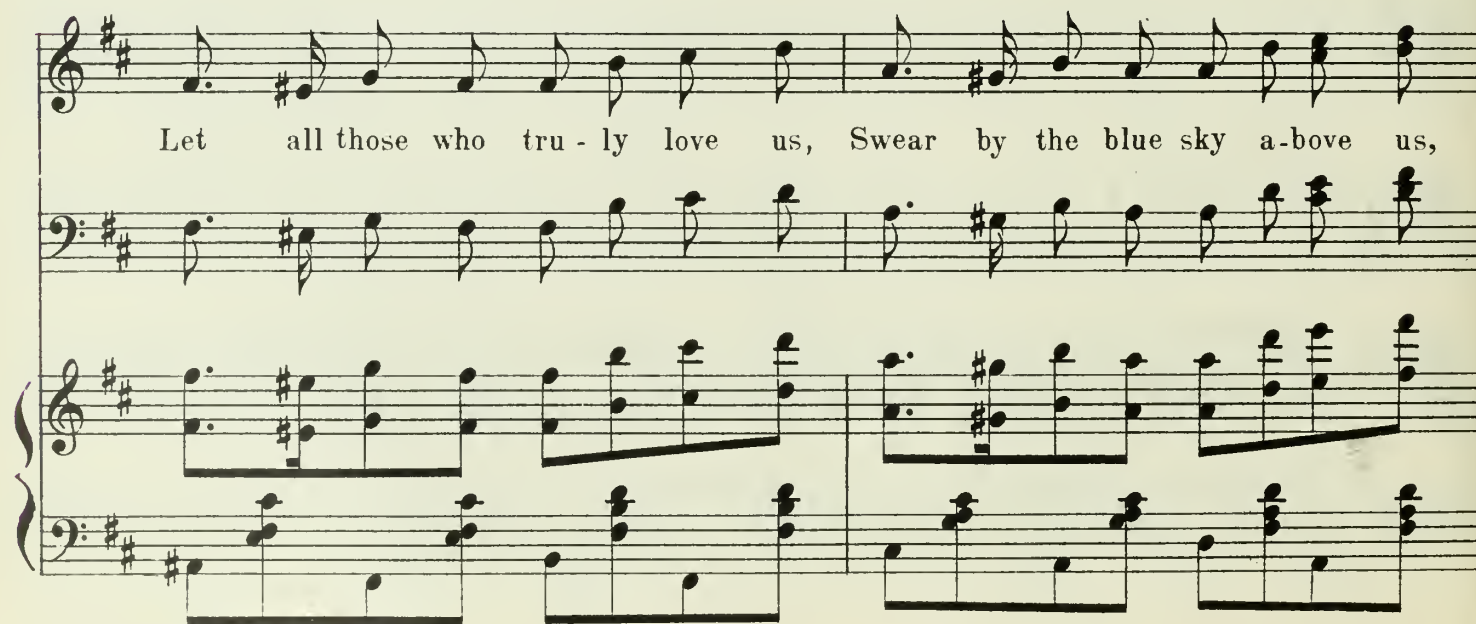
Stand to- geth- er, stand fear- less, stand one and all,



Let no heart wax faint tho' your cap- tain should fall,



Let all those who tru- ly love us, Swear by the blue sky a-bove us,



f

Ne'er to shun the bat-tle, at their chief-tains call. We have lived brave

f

f marcato

lads to - geth - er, Mer - ry souls, who.....

recked not wheth - er Storms or sun - light gracious Filled our for - est spacious,

Shield - ing us from wint - r'y weath - er. Stand firm, stand firm, stand

firm! Stand to - geth - er, stand fear - less,

stand one and all, Let no heart wax faint tho' your

cap - tain should fall, Let all those who tru - ly love us,

Swear by the blue sky a - bove us, *sf* Ne'er to shun the bat - tle, at their

chief - - tain's call, Ne'er shun the bat - tle, at their

J.F. & B. 3490/3491

sf

chief - tain's call. Stand firm, stand firm, they

sf

sempre

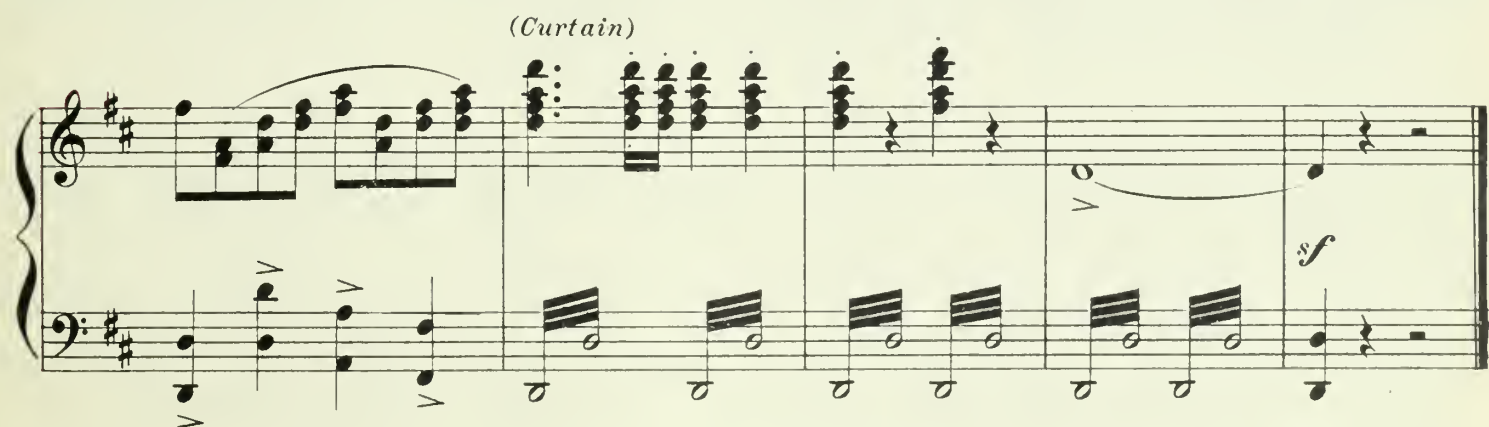
rall. - - - - - Vivace. (♩ = 168)

come, the foe - - - men come!

*The yeomen of the guard
rush on and engage in com-
bat with the outlaws.*

rall. - - - - - Vivace.

ff a tempo



End of Act II.

ACT III

Scene: A street in Windsor, same as in Act I. Early morning. Townspeople discovered outside the "Star and Garter" Hostelry.

Nº 22 Temps du Valse. (♩. = 72) *ff*

The musical score consists of four systems of music. The first system is marked with a forte (*ff*) dynamic. The second and third systems continue the melody and accompaniment. The fourth system concludes with a sforzando (*sf*) dynamic. The music is written in 3/4 time and features a waltz-like melody in the treble and a steady eighth-note accompaniment in the bass.

CHORUS.

Soprano
Alto *ff*

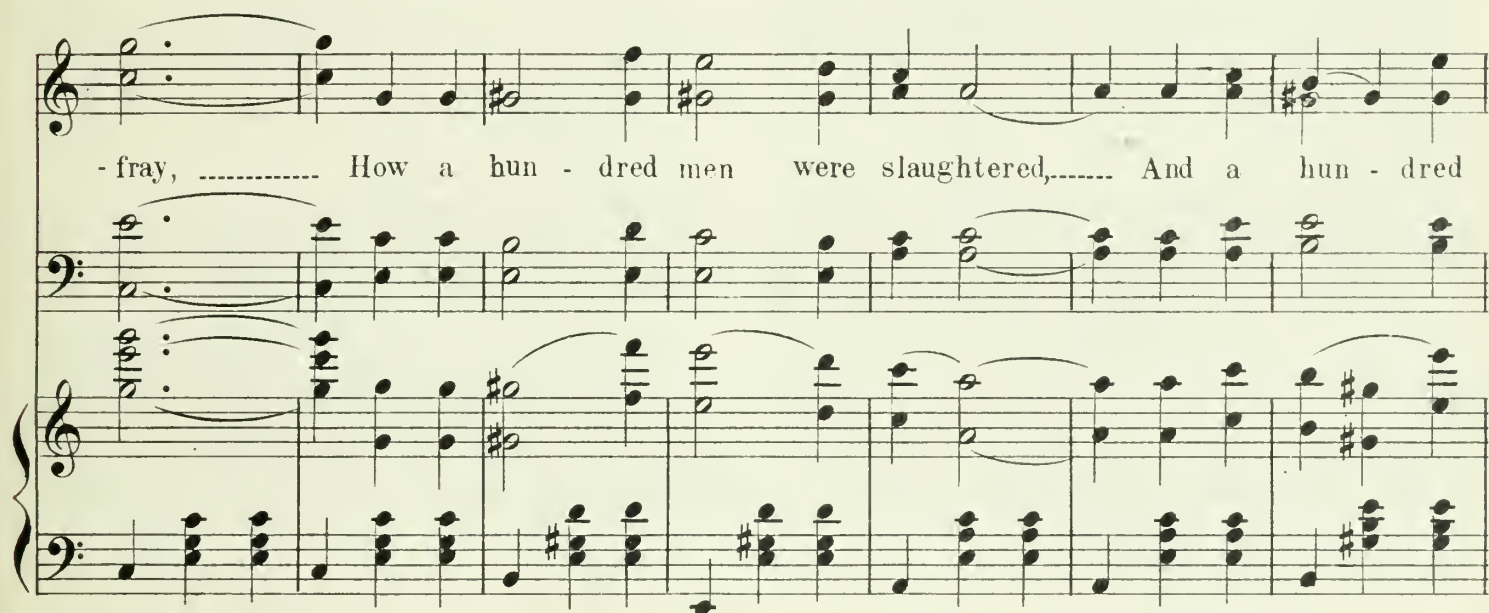
Have you heard the aw - ful ti - dings..... Of this morn - ing's sad af -

Tenor

Bass *ff*



- fray, How a hun - dred men were slaughtered,..... And a hun - dred



ran..... a - way? How six - ty bur - ly yeo-men..... Sur -



- prised the out - - laws' den, But e'er the knaves sur -

sf

- ren - - dered, They lost six score of men?.....

sf *p*

SOLO. (One of the Chorus.)

Tenor

Friends, be not con - found - ed A - bout this blood - y

field. The list of killed and wound - ed Shall

CHORUS. (*They knock at Bardolph's door.*)

ff Bar - dolph! Bar - dolph!

wor - - thy Bar - - dolph yield. *ff*

ff Bar - dolph! Bar - dolph! Bar - - dolph!.....

ff

Hey, Bar - dolph, rouse from slum - ber With wine thou

must be filled; Wake, thy gos - sips want the num - ber Of the

wound - ed and the killed.

BARDOLPH

How now, how now, ye var - lets cease. How dare ye thus dis-

-turb... my peace? To your beds, ye knaves, shall Wind - sor's name For

rest and peace be put to shame? How dare ye at my

door thus whack? A - way, a - way, ye'll get no sack!

CHORUS.

ff Bar-dolph! Bar-dolph! Bar - dolph! Bar - dolph! Bar -

ff

- dolph!..... Come, hon - est Mas - ter Bar-dolph,..... We

fain would have thee tell Of the great fight in..... the for - est,

sf

where a hun-dred yeo - men fell.

BARDOLPH

Go to, A hun-dred yeo - men, faith, Two hun-dred

out-laws met... their death; Their cor-ses now be-strew yon

glade, Like green twigs lopped by keen-edged blade. I'll join ye

soon and ye shall know How gal - lant Rob o'er-came the foe.

CHORUS.

Rob - ert! Rob - ert! Rob - ert!

Rob - ert! Rob - ert! The.....

The musical score is arranged in three systems, each consisting of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

System 1:
Vocal: con - sta - ble of Wind - sor!..... This..... gaud - y,
Piano: Accompaniment with chords and moving lines in both hands.

System 2:
Vocal: gid - dy loon,..... Yet we his val - or
Piano: Accompaniment with chords and moving lines in both hands.

System 3:
Vocal: doubt - ed,..... And deemed him a..... pol - troon;
Piano: Accompaniment with chords and moving lines in both hands.

Be - - neath that gar - - ish doub - let, Which

we did so de - ride, There lurked a

might - - y pur - - pose, And a heart that throbbed with

pride..... Hur - rah! Rob - ert! Hur - rah!

Rob - ert! Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah!.....

Enter Bardolph.

L'istesso tempo.

BARDOLPH.

♩ = 88

1. When
2. Then

* L'istesso tempo.

Mas - ter Rob - ert saw the foe, He drew his fal - chion
tween - ty out - laws knelt them down, And begged for mer - cy

keen,.....
sore,.....

And dealt their chief a
Cried Rob - ert "Hey, for

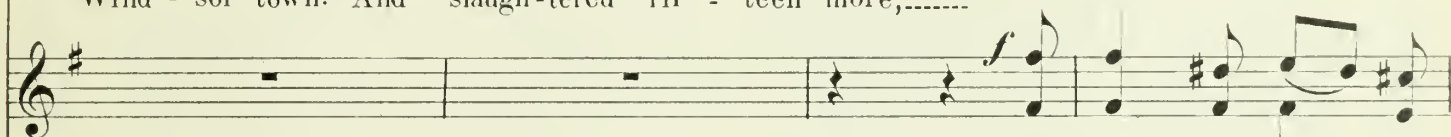
CHORUS.

He drew his fal - chion keen,.....
And begged for mer - cy sore,.....

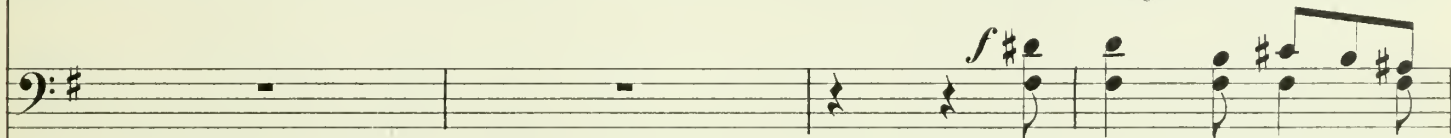
* One measure of this movement equals two of the preceeding.
J.F. & B. 3490 / 3491



lus - ty blow, Which brought him to the green;.....
Wind - sor town!" And slaugh-tered fif - teen more;.....



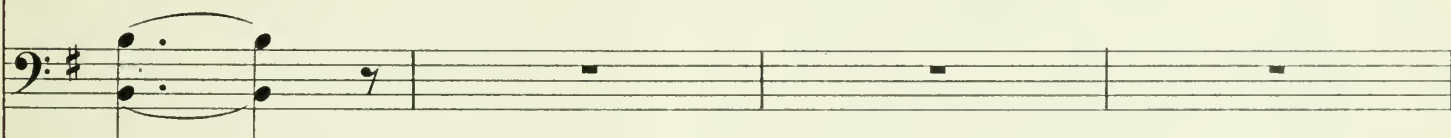
Which brought him to the
And slaugh-tered fif - teen



Then, spring-ing like a ti - ger fierce, Whose fangs have tast - ed
The yeo - men of the guard did naught, Not one of them e'er



green;.....
more;.....



poco rit.

blood,..... Five out - laws next did Rob - ert pierce With - in that gor - y
stirred,..... For when they saw how Rob - ert fought, Each sheath'd his blood - less

poco rit.

wood.....
sword.....

(♩ = 112)
a tempo.

ff

Hur - rah, bold Rob for you!..... You'll sure - ly be a

ff

ff *a tempo.*

knight. To Lon - don town the tid - ings bring, How Wind - sor's he - ro

served the king, Hur - rah, bold Rob for you!..... You'll sure - ly be a

knight..... To Lon - don town the tid - ings bring, He for - ty out - laws

a tempo.

poco rit

a tempo.

slew!.....

ff

DUET

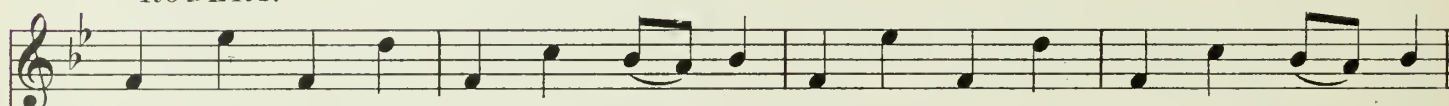
Dorothy and Robert

Tempo di Gavotta (♩ = 76)

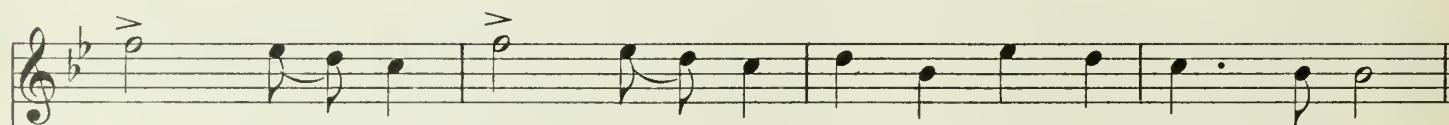
Nº 23



* ROBERT.



1. When the mer - ry bells are ring - ing, And the vil - lage maids are sing - ing,
 2. Then shall Wind-sor's maid - ens sue - ing, My fair la - dy's grace be - strew - ing,



Then Dor - o - thy, sweet Dor - o - thy, she shall be my win - some bride.
 Fair ros - es, sweet ros - es, 'Neath her light - ly trip - ping feet.



DOROTHY.

Oh, my Rob - ert, fond and gra - cious, We will live in court - ly hall,
Then will I, all sweet and smil - ing, Glance up - on the joy - ous crowd,

And will shun poor friends au - da - cious, Should they ev - er dare to call,
E'en the hum - blest knave be - guil - ing, So they may not deem me proud,

p *cres.* *rit.*

And will shun poor friends au - da - cious, Should they ev - er dare to call.
E'en the hum - blest knave be - guil - ing, So they may not deem me proud.

p *cres.* *rit.*

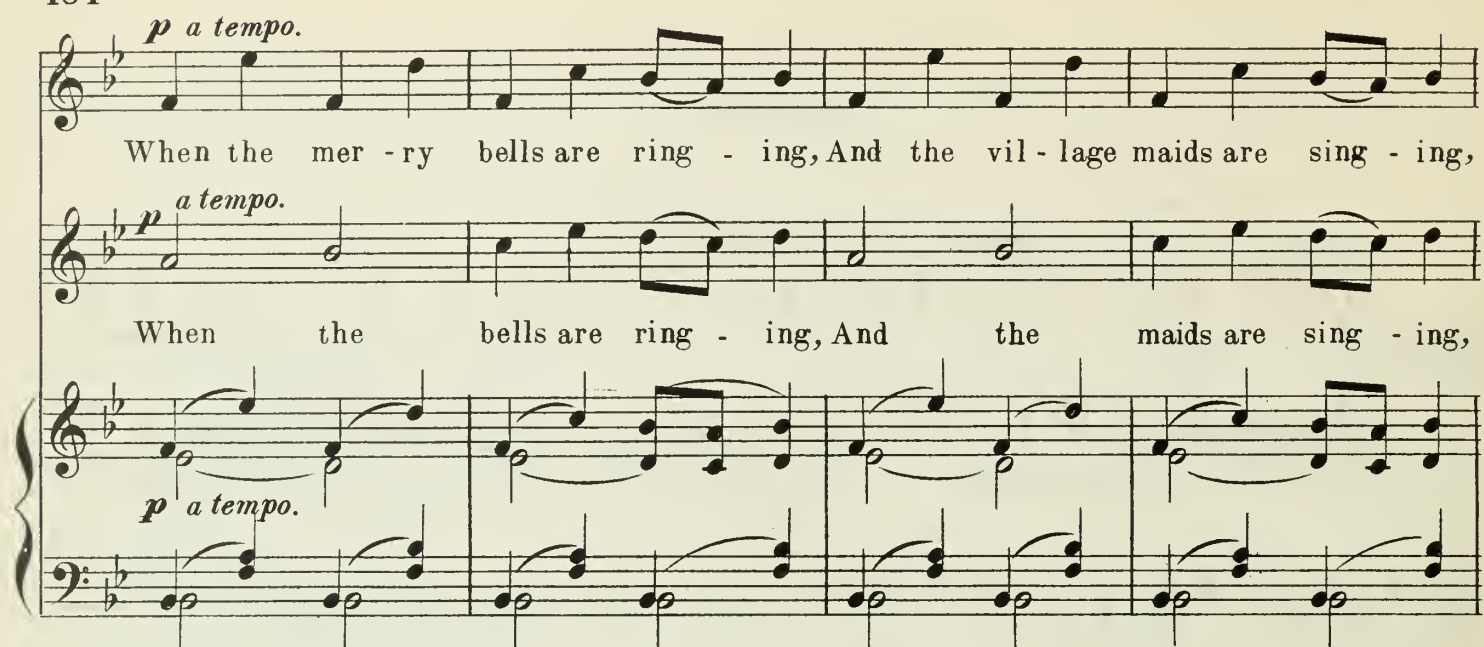
ROBERT.

Ah!

Should they ev - er dare to call.
So they may not deem thee proud.

p *cres.* *rit.*

p a tempo.



When the mer - ry bells are ring - ing, And the vil - lage maids are sing - ing,

p a tempo.

When the bells are ring - ing, And the maids are sing - ing,

p a tempo.



How mer - ri - ly, How cheer-i - ly, ring their chimes the bride to greet.

How mer - ri - ly, How cheer-i - ly, ring their chimes the bride to greet.

DANCE.



p a tempo.



p a tempo.

SOLO and CHORUS

Elizabeth

Allegro. (♩ = 112)

Nº 24



CHORUS.

Soprano

Alto

Ho! neigh- bors see the constable, Who, with his gleaming sword,.....

Tenor

Bass *ff*

Didst con - quer all this out - law band,

The first system of the musical score. It consists of a vocal staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal line begins with a rest, followed by the lyrics "Didst con - quer all this out - law band,". The piano accompaniment features a series of chords and moving lines, with a forte (*sf*) dynamic marking in the bass.

Pray say, pray say, say how it oc - curred?

The second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "Pray say, pray say, say how it oc - curred?". The piano accompaniment includes a forte (*sf*) dynamic marking in the bass.

ELIZABETH
I'll tell ye how, pray

The third system of the musical score. It begins with the character name *ELIZABETH* in italics. The vocal line has the lyrics "I'll tell ye how, pray". The piano accompaniment includes a piano (*p*) dynamic marking in the bass.

gos - sips stand a - side, I'll soon sub - due — that

swell - ing braggart's pride; *cresc.* He to my house — did

late - ly dis - cord bring, — Yon wretch - ed

cow - ard, vile and vi - perous thing. — *rall.* Andante. (♩ = 80)

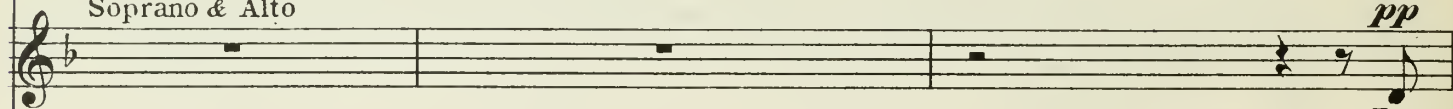
rall. *p* *legato*

ELIZABETH.



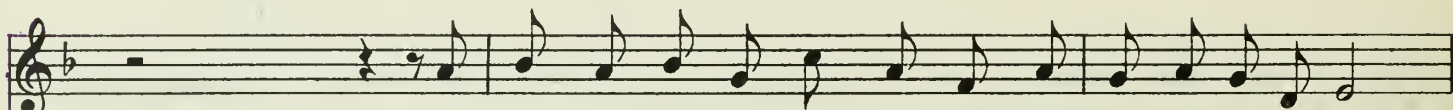
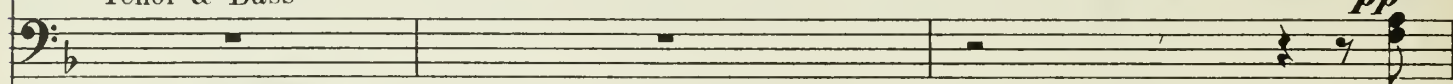
1. Yon mis - er - a - ble skulker, be - hind an oak lay prone,
 2. He had no words but "mercy" and "gent - le - men, fore - go,"

Soprano & Alto

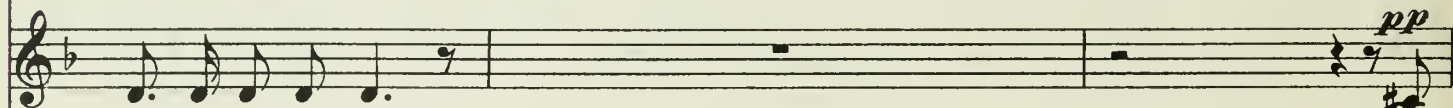
pp

CHORUS.

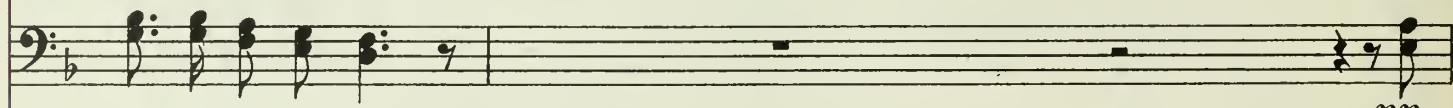
Tenor & Bass

Be -
"Oh,*pp*

And when the band their stout bows drew did pit - i - ful - ly moan,
 "For when those ug - ly bolts be loosed red blood will surely flow,



hind an oak lay prone,
 gent-le-men fore-go,"

*pp*Did
Red*pp*

And mut-ter, Lord, preserve us, a hundred ta-pers bright I'll
This fight doth naught concern me, for I'm a man of peace, Kind
pit-i-ful-ly moan,
blood will sure-ly flow,

p

rall. - - - *Allegretto* (♩ = 144)

vow to good Saint Dunstan's shrine, if I es-cape this fight?
out-laws, hon-est yeo-men, this fear-ful brawl-ing cease?

rall. - - - *p staccato*

CHORUS. Oh, dame, thou dost not say, That prone up-on the

f

clay, Our valiant Rob - ert lay Through all this dire af -

fray And nev - er drew his sword to smite, King Hen - ry's foes with

main and might, But wept and shrieked and court - ed flight, And

howled in dire dis - may. Oh, Rob - ert! Oh, Rob - ert! Oh,

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with the lyrics 'howled in dire dis - may.' followed by 'Oh, Rob - ert! Oh, Rob - ert! Oh,'. The piano accompaniment features a series of chords and moving lines in both hands.

Rob - ert! Oh, Rob - ert! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

The second system of the musical score. The vocal line continues with 'Rob - ert! Oh, Rob - ert! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!'. The piano accompaniment continues with similar harmonic support, including some dynamic markings like *f* (forte).

Ha! For shame! -----

The third system of the musical score. The vocal line has 'Ha! For shame!' followed by a long dashed line indicating a sustained note or a long breath. The piano accompaniment features a *ff* (fortissimo) dynamic marking.

The fourth system of the musical score. The vocal line continues with the sustained note from the previous system. The piano accompaniment features a *ff* (fortissimo) dynamic marking and ends with a double bar line and repeat sign.

SCENE

King Hal, Phyllis, Leonard and Chorus

Nº 25

Allegro maestoso. (♩ = 112)

ff

KING HAL.

Ha! Still I see this mum-mer - y pro - ceeds;

p

sf.

Back to your homes un-til the dan-gerous seeds Of

sf

rank disloy-al-ty be rude-ly crushed—a-way, Wind-sor shall

sf

rit.

rue this most dis-as-trous day.

sf rit. *rall. e dim.* *p* *molto rit.*

*Enter PHYLLIS.**Andante.* (♩ = 66)

First system of piano introduction. Treble and bass staves. Treble staff has a whole rest. Bass staff begins with a piano (*p*) dynamic, playing a series of eighth notes. The tempo is marked *Andante.* (♩ = 66). The key signature has one flat. The time signature is 3/4. The system concludes with a *con espress.* marking and a triplet of eighth notes in the bass staff.

Second system of piano introduction. Treble and bass staves. Treble staff has a whole rest. Bass staff continues the eighth-note pattern. The system concludes with a triplet of eighth notes in the bass staff.

Third system of piano introduction. Treble and bass staves. Treble staff has a whole rest. Bass staff continues the eighth-note pattern. The system concludes with a *dim.* marking and a triplet of eighth notes in the bass staff.

PHYLLIS.

Vocal entry for Phyllis. Treble and bass staves. Treble staff has a whole rest. Bass staff begins with a piano (*p*) dynamic, playing a series of eighth notes. The system concludes with a triplet of eighth notes in the bass staff.

Oh, King, be-hold me at thy feet,

..... A wretch-ed maid-en kneel-ing! Mer - cy, in monarchs,

sire, is sweet, Oh! heed me thus ap - peal - - - ing To

cres. *f rit.*

a tempo

thy great heart, my liege, my lord, Whom

all thy sub-jects cher - - ish. Then give me, King, thy roy-al

cres. *f*

rall. e dim.

word that Leonard shall not, shall not pe - rish.

rall. e dim.

Soprano & Alto

Tenor & Bass

Hear the maiden's pleading, gent-le Henry, hear, And to thy suppliant lend a gracious

p *rit*

ear,.....Oh! to thy suppliant lend a gracious ear.

p *rit*

a tempo

KING HAL.

Con moto.

f Quasi Recit.

No pardon, maid, ----- to him I yield, He

dies ----- this ver-y morn,

Al - though the rose of this fair field Shall

per - ish with the thorn.

Andante. (♩ = 76)

(Enter Leonard as a prisoner, surrounded by the

yeomen of the guard, on the way to execution.)

p CHORUS.

O! mourn-ful spec-tacle, Mark, Leonard bound in cru-el chains.

Ah! how sad his fate, Phyl-lis is des-olate. Those

dim. - - pp

lips once red, but now so wan Shall wear no smile a - gain.

dim. - - pp

RECIT. PHYLLIS.
Agitato

O cru - el King! cannot my life a - tone For Leonard's dire of -

cresc.

fense? Speak, 'tis thine own. Do what thou wilt with me, but set him free.

p Lento *rit.*

O! have com - passion on our mis - er - y.

ff Lento p *rit.* *pp*

KING HAL. (aside.)

(to Phyllis)

My heart is strangely touched! Should

p

Andante (♩ = 84)

we thy lov-er free, What wilt thou do to thank our royal clemen-cy?

p

PHYLLIS.
agitato

sf Storm.....heaven's gates with pray-ers for my King.

sf *agitato*

KING HALL (laughing)

(aside)

rit.

And he may need them! 'Tis a little thing to curb my pride.

sf *p* *rit.*

(to Phyllis.)

sf

rit.

Well, 'tis done. Re - lease Your prisoner, captain, let him go in

f

ff

rit.

a tempo

peace.

CHORUS. Soprano & Alto

ff Hail to thy clemen-cy!

Tenor & Bass

a tempo
(♩ = 120) *ff*

Musical score for the hymn "Hail to thy clemency!". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats). The tempo is marked "ff" (fortissimo). The lyrics are "Hail to thy clemency!". The score includes a large bracket on the left side, indicating a section of the music. The lyrics are written below the vocal staves. The music features complex rhythmic patterns, including triplets and sixteenth notes.

ff

Oh! greater now Rests England's

ff

sf

crown up - on thy roy - al brow.

sf

dim.

LEONARD.

Hen - ry, now a thousand times my King, My life is thine,

p

and when the of - fer - ing May spare thee but one pang, be

cres.

Leo - - nard nigh, for Hen - ry's roy - al sake

--- to glad - ly die.

rit.

ff a tempo

rall.

p

con espress.

Valse Lente. (♩ = 54)

LEONARD.

Shine

on fair sun for aye, ... Through

all this mer - ry day, ... Sing

on ye birds flowers, bud and blow, Flow

poco rit. **PHYLLIS.**

gent - - ly stream - let, blithe - ly flow. Hark,

a tempo

Leo - nard; list the breeze, Our

a tempo

tale tells to the trees, Our

cresc.

tale of love and con - stant faith, Is

cresc.

f *rit.*

car - ried on each breath. Ah!

f *rit.* *rit.*

Ah!

rit. *a tempo* ($\text{♩} = 66$) *f* *ten.*

Sweet now is life,

f *ten.*

Sweet now is life,

ten. *a tempo*

ten. *ten.*

fra - grant the flowers, Hope's fai - rest guerd - on

ten. *ten.*

fra - grant the flowers, Hope's fai - rest guerd - on

ten. *ten.*

rit. crown - ing the hours; *ten.* Az - ure the sky, *ten.* mer - ry the

rit. crown - ing the hours; *ten.* Az - ure the sky, *ten.* mer - ry the

rit. *ten.*

stream, Joy - ous is love's un - cloud - ed dream. *rit.* *ff*

stream, Joy - ous is love's un - cloud - ed dream. *rit.* *ff* *a tempo*

rit. *ff* *Red.* *

sf *sf* *sf* *sf*

FINALE

Nº 26

Allegro (♩ = 112)

ff

CHORUS

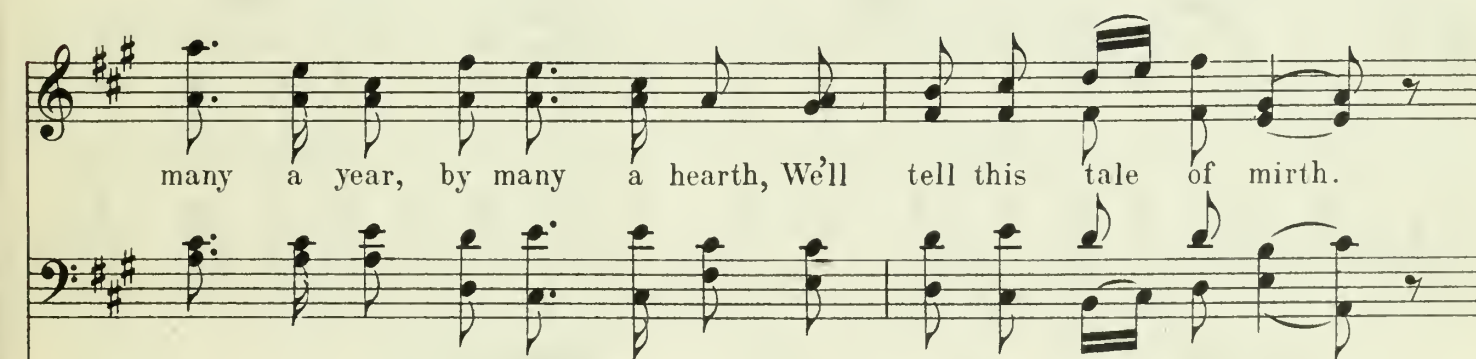
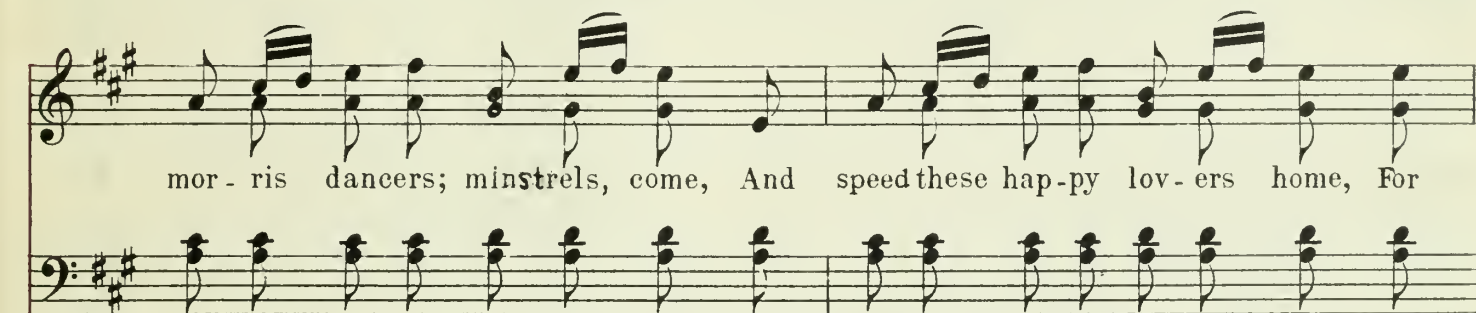
Soprano & Alto *ff*

And

Tenor & Bass *ff*

now, good gossips, dance and sing, God's bles-sing on Old England's King, Who

sempre staccato *ff* *ff*



ELIZABETH.

We'll have a dou - ble wed - ding, and

BARDOLPH.

We'll have a dou - ble wed - ding, and

at the King's command, To Leo-nard, wor - thy fel - low, we'll

at the King's command, To Leo-nard, wor - thy fel - low, we'll

ELIZABETH.

give our daughter's hand.

DOROTHY.

Blest by King Hen-ry's fa - vor we'll

ROBERT.

Blest by King Hen-ry's fa - vor we'll

BARDOLPH.

give our daughter's hand.

poco

hail the nup-tial hour, When in a stormy dawn - ing, we

hail the nup-tial hour, When in a stormy dawn - ing, we

poco

plucked love's fair-est flower.

plucked love's fair-est flower.

CHORUS. When in a storm-y dawn - ing, they

rit.

rall.

plucked love's fairest flower.

a tempo.

And now, good gossips dance and sing, God's

rall.

a tempo

bles - sing on Old England's King, Who rules by love and not by pride, Oh,

hap - py groom! oh, hap - py bride! Come, mor - ris dancers; minstrels, come, And

speed these hap - py lov - ers home, For many a year, by many a hearth, We'll

KING HAL.

Now

tell this tale of mirth.

f *mf*

speed ye to the rev - el, ye ring - ers let the bell from

PHYLLIS.

A

LEONARD.

A

Wind-sor's lof - ty tur - ret the nup-tial tid - ings tell.

mon - arch's smile soon chan - ges the dark night in - to day, Now

rall. brightest beams from heav - en il - lume our happy way. Ah!.....

rall. brightest beams from heav - en il - lume our happy way. Ah!.....

rall.

✦ CHORUS.
Temps du Valse. (♩=69)

ff *ten.* Sweet now is life, fragrant the flowers, Hope's fair - est

ff *ten.*

ff *ten.*

✦ The Principals sing with the chorus to the end of the opera.
J.F. & B. 3490/3491

guerd - on crowning the hours; Az - ure the sky, merry the stream,

guerd - on crowning the hours; Az - ure the sky, merry the stream,

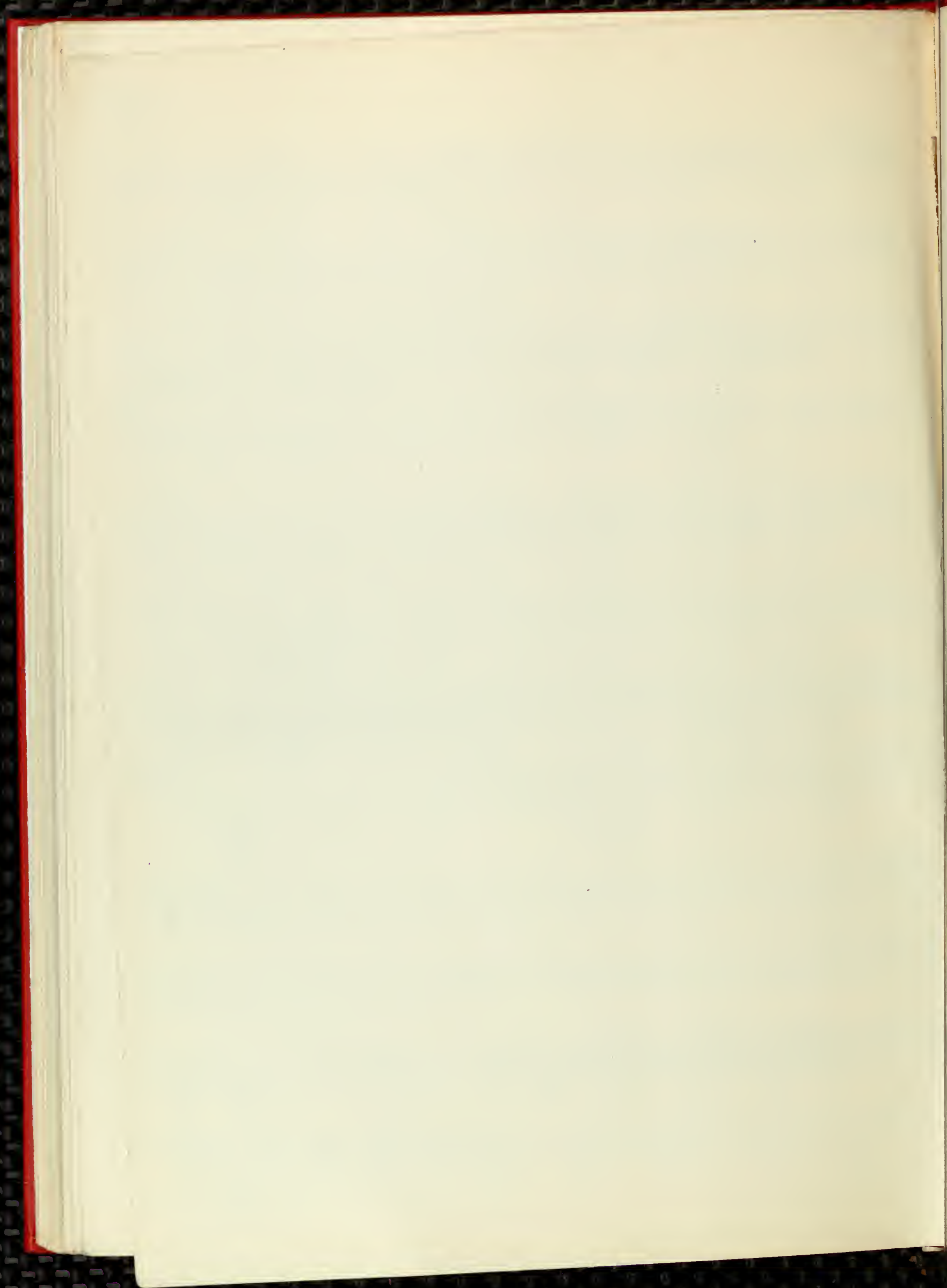
Joyous is love's un - cloud - ed dream.

Joyous is love's un - cloud ed dream.

Vivace. (♩ = 100)

Vivace.

a tempo



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